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禮象皇華：北美私人珍藏重要中國藝術

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AUCTION

Thursday 17 September at 9.00am (Lots 801-862)

20 Rockefeller Plaza | New York, NY 10020

EXHIBITION

Friday	11 September	10.00am-5.00pm
Saturday	12 September	10.00am-5.00pm
Sunday	13 September	1.00pm-5.00pm
Monday	14 September	10.00am-5.00pm
Tuesday	15 September	10.00am-5.00pm
Wednesday	16 September	10.00am-5.00pm

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CHRISTIE'S

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Lot 821

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OPPOSITE TABLE OF CONTENTS
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Lot 846

OPPOSITE SUSTAINABILITY PLEDGE
Lot 820

BACK COVER
Lots 829, 852, 853,
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Chairman, Asian Art
Deputy Chairman, Americas
tzonars@christies.com

Michael Bass
International Director
mbass@christies.com

Vicki Paloympis
Specialist
Head of Department
vpaloympis@christies.com

Rufus Chen
Specialist
Head of Sale
rchen@christies.com

Michelle Cheng
Senior Specialist
mcheng@christies.com

Margaret Gristina
Senior Specialist
mgristina@christies.com

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Specialist, San Francisco
alueck@christies.com

Sophia Zhou
Specialist
Chinese Paintings
szhou@christies.com

Laraine Dong
Cataloguer
ldong@christies.com

Jacqueline Yu
Cataloguer
jyu@christies.com

Shelley Chen
Senior Sale Coordinator
shelleychen@christies.com

For sale inquiries, please contact the Sale Coordinator, Shelley Chen, at +1 212 636 2180 or shelleychen@christies.com.

POST-SALE COORDINATOR

Ning Chen
Tel: +1 212 636 2605
PostSaleUS@christies.com

PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650
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The Department would like to thank Jessica Chang and Aster Ng for their invaluable expertise and consultation on this catalogue.

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Ritual · Cosmos · Imperial Splendor

IMPORTANT CHINESE ART FROM A PRIVATE NORTH AMERICAN COLLECTION

禮象皇華：北美私人珍藏重要中國藝術

Ritual, Cosmos, and Imperial Splendor explores three of the most enduring and significant themes within Chinese material culture. Together, these themes provide a lens through which to understand the objects in this sale, while also revealing the profound interconnectedness of religion, imperial authority, and artistic achievement in shaping Chinese society across millennia.

In Ritual, we begin with works associated with some of the earliest ceremonial practices in China, including ritual food and wine vessels such as the late Shang dynasty bronze *you* (lot 802). Musical instruments also played an essential role in Bronze Age ceremonies. The rare set of Spring and Autumn period bronze bells (lot 803), each meant to be suspended according to size and pitch, could produce two distinct tones depending on where it was struck. Such bells would have formed part of elaborate ritual performances conducted to honor the ancestors of a high-ranking individual, underscoring the central role of ancestral veneration in early Chinese society.

In Cosmos, we turn to works that reflect humanity's relationship with the divine and the unseen forces believed to govern the universe. The section begins with some of the earliest Buddhist gilt-bronzes produced in China, illustrating the development of Buddhist imagery as the religion flourished during the early dynasties. Also included are important Ming-dynasty gilt-bronzes, such as the Yongle-period Avalokiteshvara (lot 820) and the Xuande-period Vajrapani (lot 821), both created in the imperial workshops for court use. These sculptures exemplify the importance of Buddhist devotion within the inner court and the active patronage of Buddhism by the early Ming emperors.

Cosmos also explores Daoism, one of China's most enduring traditions of thought and belief. Rooted in the concept of the *Dao*, or "Way"—the fundamental principle underlying the universe—Daoism encompasses a broad range of philosophical, religious, and ritual practices. Through these traditions, practitioners sought harmony with the cosmos, longevity, protection, and ultimately transcendence. Both Ming and Qing rulers sponsored Daoist rituals within the Forbidden City, while in the decorative arts, Buddhist and Daoist imagery was often intertwined. The spectacular set of ten eighteenth-century *kesi* panels (lot 829) presents an elaborate continuous depiction of the Daoist pantheon and celestial realm. While representations of Daoist immortals are a familiar theme in kesi, this remarkable set stands apart for its scale, complexity, and extraordinary refinement, offering a panoramic vision of the celestial paradise rarely encountered in textile art. The panels reward sustained viewing, with new details emerging at every turn—from robes densely woven with auspicious emblems such as cranes and *shou* characters to costume details that reflect contemporary Qing fashions. Rich in symbolic imagery, the panels convey innumerable wishes for longevity, prosperity, and good fortune.

Imperial Splendor focuses on works that exemplify the extraordinary artistic achievements of the imperial workshops. One of the stars of this section is the Qianlong underglaze-blue and copper-red vase decorated with three playful Buddhist lions (lot 854). The vase bears an unusual variation of the Qianlong reign mark, indicating that it was produced under the supervision of Tang Ying (1682-1756), the celebrated superintendent of the imperial kilns at Jingdezhen whose tenure spanned twenty-eight years under two emperors. Working closely with the Yongzheng and Qianlong Emperors' exacting requirements regarding form, glaze, decoration, and inscription, Tang Ying oversaw some of the finest porcelains of the Qing dynasty. The exceptional quality, elegant proportions, playful decoration, and technical mastery of this vase exemplify the highest achievements of imperial ceramic production during the Qianlong period.

Yet these three themes are never entirely separate. Many of the Buddhist works in this sale were created under imperial patronage, embodying religious teachings while also serving ritual functions and reinforcing Buddhism's role in shaping imperial identity during both the Ming and Qing dynasties. The Tang Ying vase combines imperial craftsmanship with Buddhist symbolism through its depiction of Buddhist lions, while the jade censer unites ritual function with the refinement expected of objects made for an imperial setting.

Together, Ritual, Cosmos, and Imperial Splendor highlight three of the most important and enduring dimensions of Chinese culture. Whether expressing reverence for ancestors, communicating with the divine, or manifesting imperial authority through artistic excellence, the works in this sale demonstrate how these themes intersect and reinforce one another. The objects presented here stand among the finest expressions of these ideals in the Chinese decorative arts.

「禮象皇華」專場，以禮、象、皇華三義為綱，觀中國器物文化中宗教、禮制、皇權與藝術之相互發明。三者歷久不替，亦足以見中國文明數千年間，信仰、秩序與造物之道如何交織而成。

「禮」始於中國早期祭祀與典章之器。商末青銅卣（拍品802），本為盛酒薦享之用；春秋青銅編鎛一組（拍品803），則為禮樂重器。諸鐘依大小音律懸置，擊之異部，可發二音。此類樂鐘多用於祀祖大典，足見宗廟祭享與祖先崇拜，實為早期中國禮制之核心。

「象」則關乎人與天地、神明及幽冥之感通。《易傳》曰：「在天成象，在地成形。」古人觀象察理，因形見道；宗教造像，亦可謂無形之信仰託諸有形。本節所列佛教鎏金銅像，可見佛教東傳後造像藝術之漸次成熟；永樂觀音菩薩像（拍品820）與宣德金剛手菩薩像（拍品821），皆出自宮廷作坊，為內廷奉祀之器，既見明初佛教信仰之盛，亦彰帝王護法之意。

道教亦為「象」之一端。其以「道」為天地萬物之本，兼涉哲理、信仰與齋醮，所求在與天地相和、延年禳福，乃至登真超越。明清宮廷皆有崇道之舉，工藝圖像中佛、道亦常相互融攝。清十八世紀緙絲十屏（拍品829），連幅鋪陳道教神仙與天界勝境，規模宏闊，人物繁富，織作尤精。衣袍間仙鶴、壽字等吉祥紋樣密布，兼具清代服飾風尚，寓壽考、富貴、吉慶諸願，洵為傳世緙絲中罕見之巨製。

「皇華」則聚焦宮廷作坊之精工與御製氣象。「皇華」二字，既點帝王之尊，亦含《詩經》「皇皇者華」之餘韻。乾隆青花釉裏紅三獅紋瓶（拍品854）為其中翹楚。其乾隆底款頗異，當屬唐英（1682–1756）督陶時期所製。唐英歷雍正、乾隆二朝掌景德鎮御窯，深諳兩帝於器形、釉色、紋飾、款識之審美與尺度，遂成清代御瓷盛世。此瓶比例端雅，三獅嬉戲，生動有致；青花、釉裏紅發色精純，工藝與意趣兼備，足稱乾隆御窯佳作。

然禮、象、皇華三者，本非截然分途，而常相互涵攝。本場佛教造像，多承帝王護持而製，既具奉祀之功，亦為皇權與宗教關係之見證；三獅紋瓶以御窯精工寓佛教瑞象；玉香爐則兼禮儀之用與宮廷之雅。器以載禮，象以通天，工以彰皇，三義於此交會。

合而觀之，「禮象皇華」所呈，乃中國文化中三項恒久之旨：以禮敬祖，以象通天，以藝彰皇。諸器既為歷代信仰、制度與審美之遺存，亦為中國工藝美術中禮制、宇宙觀與帝王氣象最精粹之具現。

Ritual

禮

801 LEARN MORE

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

A four-character inscription is cast underneath the handle reading *Fu Gui Zhou Yin*, which may be translated as 'Maritime Official Father Gui'.
7½ in. (19 cm.) high, Japanese wood box

$20,000-30,000

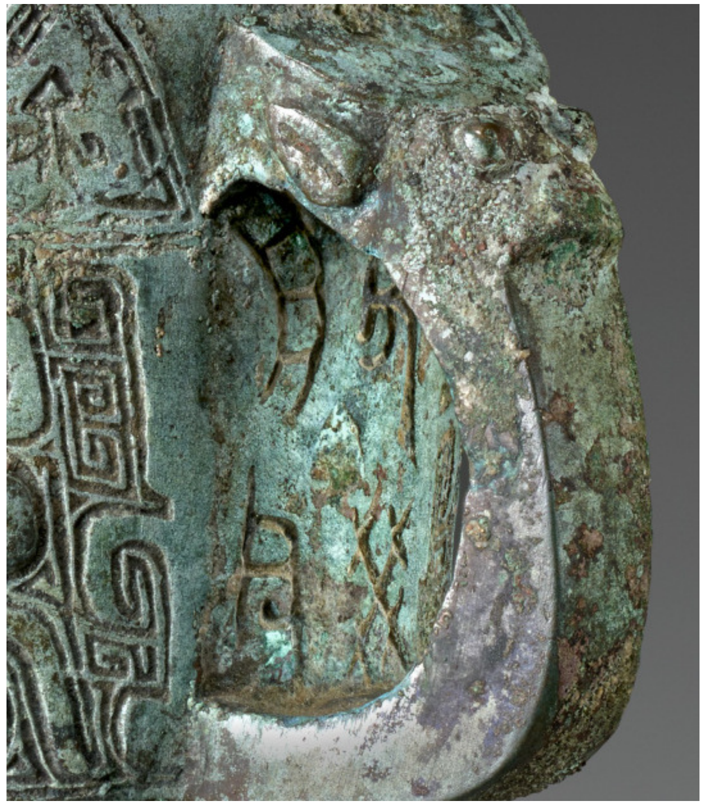
PROVENANCE:
Peter Lai Antiques, Hong Kong, 7 April 1992.

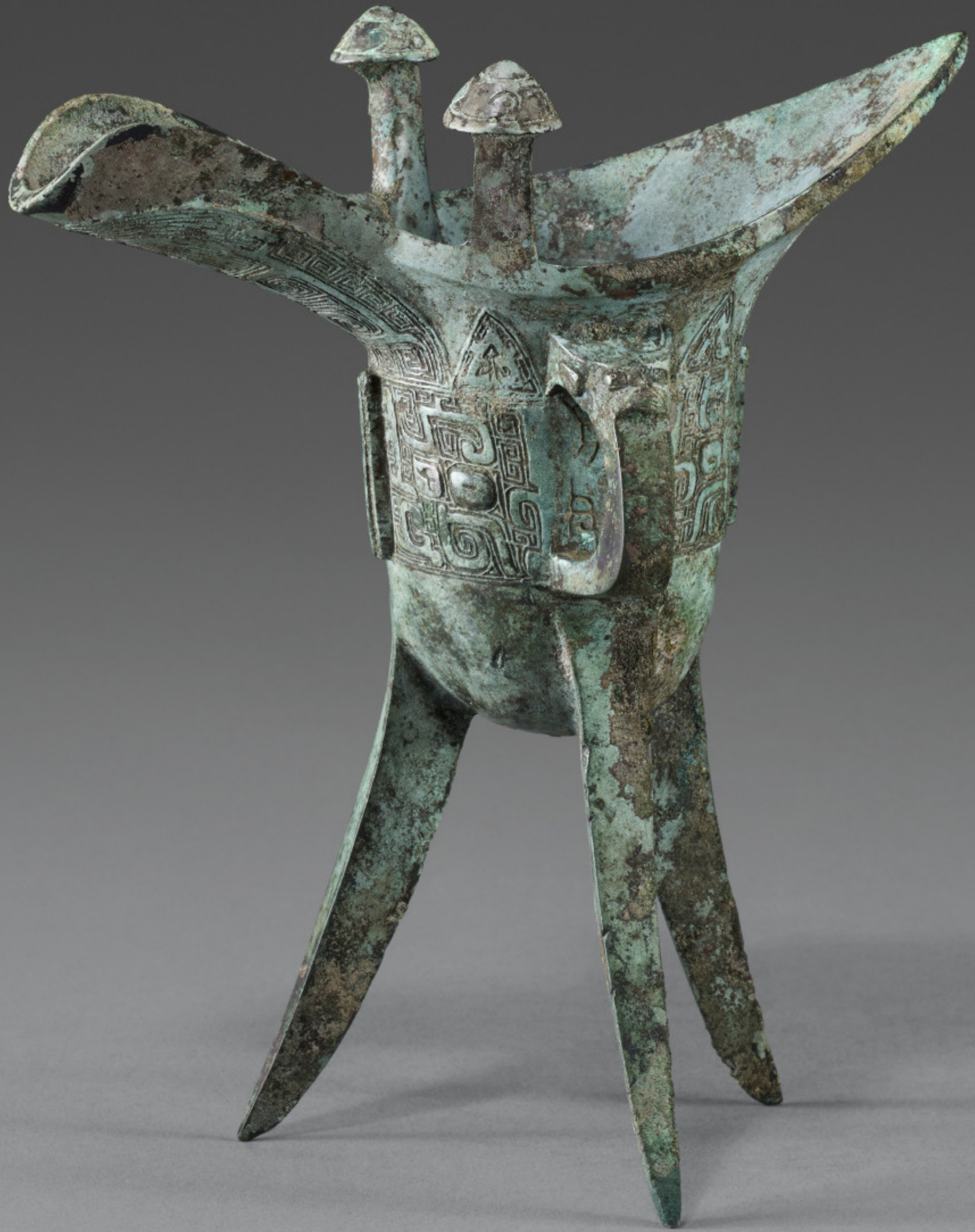
LITERATURE:
Yu Shengwu, *Shang Zhou jinwen luyi* (Record of Shang and Zhou bronze inscriptions), Beijing, 1957, no. 473.
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), vol. 6, Taipei, 1983, no. 4119.
The Institute of Archaeology, Chinese Academy of Social Sciences, *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), vol. 14, Beijing, 1984, no. 8967.

商晚期 公元前十二/十一世紀 青銅爵
銘文： 父癸舟尹

來源:
黎氏古玩，香港，1992年4月7日

出版:
于省吾，《商周金文錄遺》，北京，1957年，編號473
嚴一萍，《金文總集》，第6冊，臺北，1983年，編號4119
中國社會科學院考古研究所編，《殷周金文集成》，第14冊，北京，1984年，編號8967

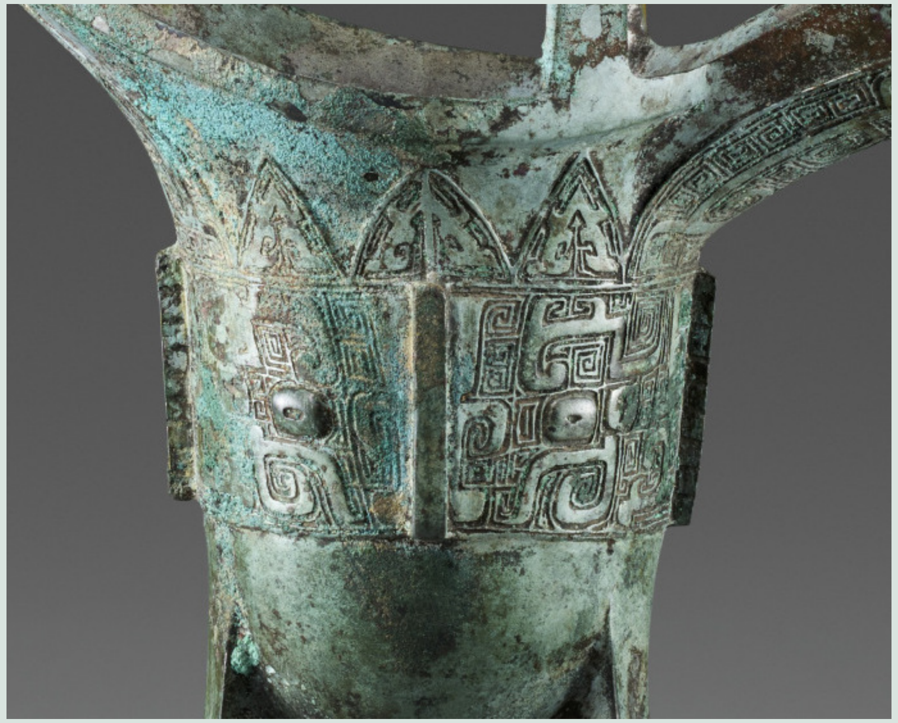

(inscription)



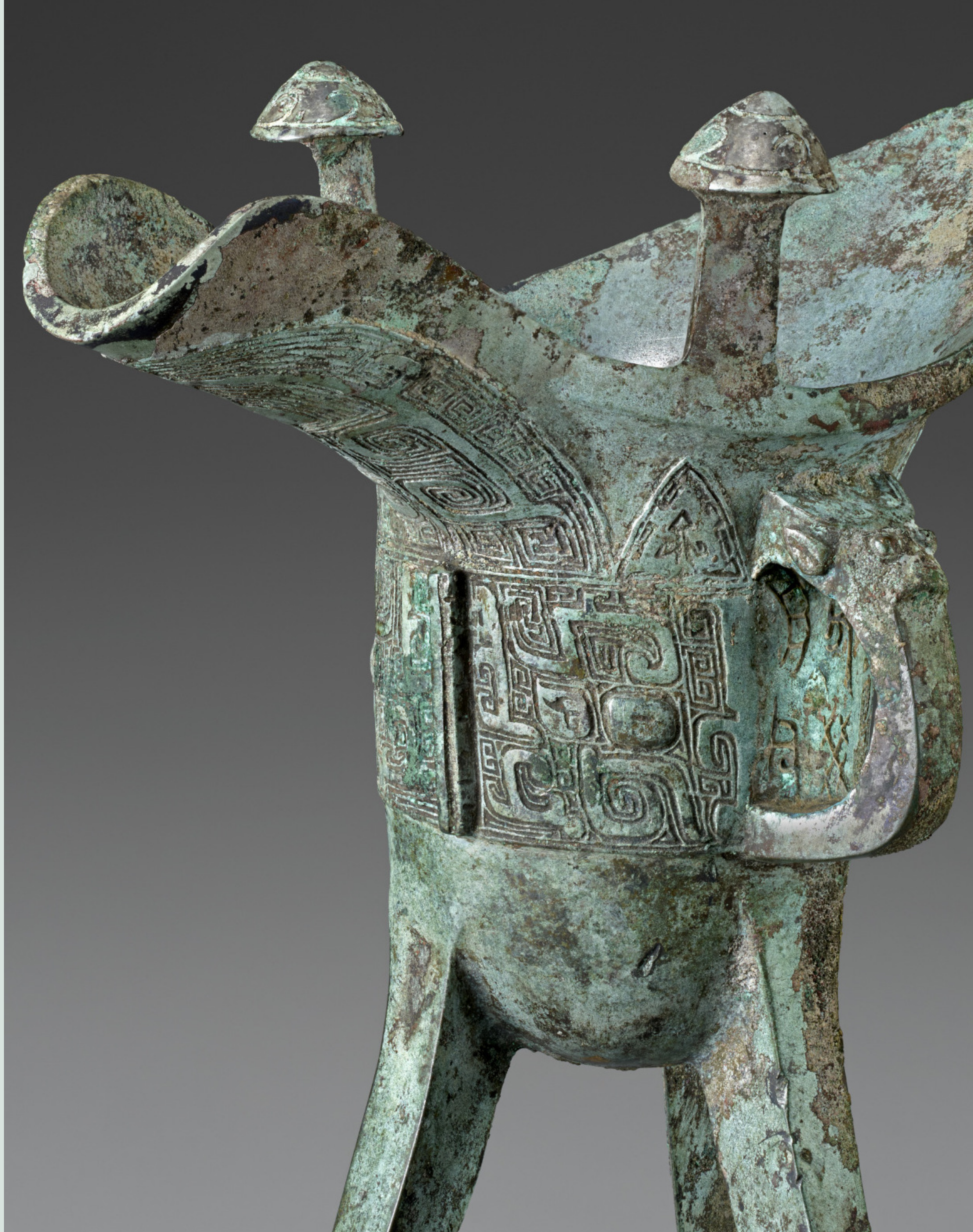
The inscription cast under the handle of the present *jue*, read from top to bottom and right to left, may be transcribed as *Fu Gui Zhou Yin* (父癸舟尹). The first two characters, *Fu Gui* (父癸), are generally understood as an honorific title, in which *Gui* is a personal name, while *Fu* means father or ancestor, denoting a term of respect. The following two characters, *Zhou Yin* (舟尹), are comparatively uncommon. According to Cao Dazhi in *Zuhui Neihan yu Shangdai de Guojia Jiegou* (Clan Emblems and the Nature of the Shang State Structure), both *Zhou* and *Yin* may have functioned as clan signs. The character *yin* is generally associated with governance or official authority. It often served as a generic administrative designation which, when combined with another graph, could indicate a more specific sphere of responsibility.

The character *Zhou* may be interpreted as an official connected with boats and waterways; together with *Yin*, these two characters may be understood as a form of "Maritime Official."

The arrangement of the characters *Zhou* and *Yin* on the present *jue* is particularly unusual. Although *Zhou* and *Yin* frequently appear together, the more common configuration is *Yin Zhou* (尹舟), with *Yin* above and *Zhou* below. *Yin Zhou Jinwen Jicheng*, vol. 14, Beijing, 1984, no. 8967, notes that such combination may even be interpreted as a single graph. Bronze *jue* bearing the characters *Yin Zhou* include one in the National Palace Museum, Taipei, inscribed *Yin Zhou Fu Ding* (尹舟父丁), and another in the Palace Museum, Beijing, inscribed *Yin Zhou Fu Ji* (尹舟父己). Unlike these single-line inscriptions, the present inscription is arranged in two columns. Moreover, whereas the two comparative vessels are decorated only with thin raised bowstring bands, the present *jue* is cast with *taotie* masks, making it a particularly distinctive and rare example.



(detail)



802 LEARN MORE

A FINELY CAST BRONZE RITUAL WINE VESSEL AND COVER, *YOU*

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

9⅞ in. (25 cm.) high, cloth box

$70,000-100,000

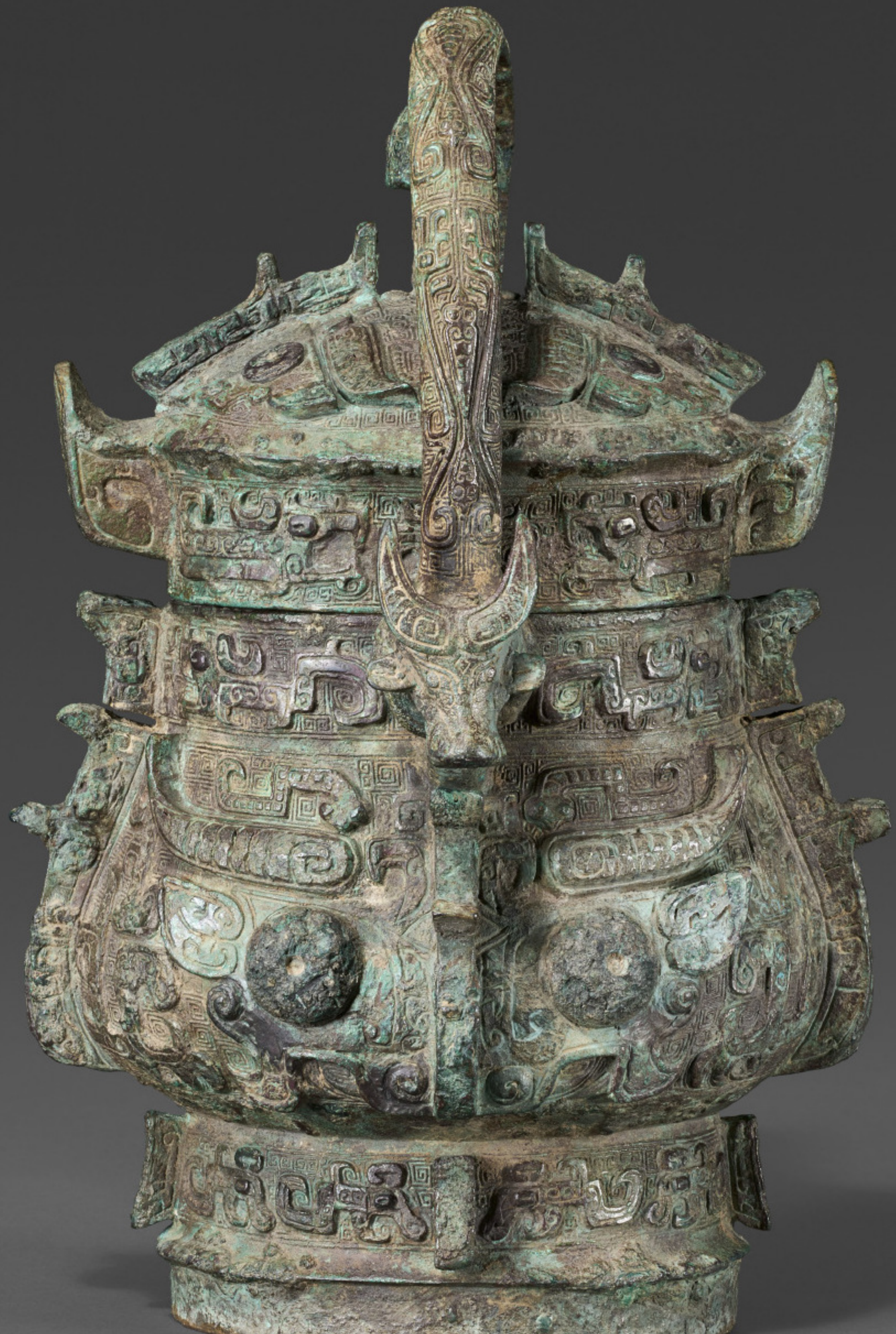
PROVENANCE:

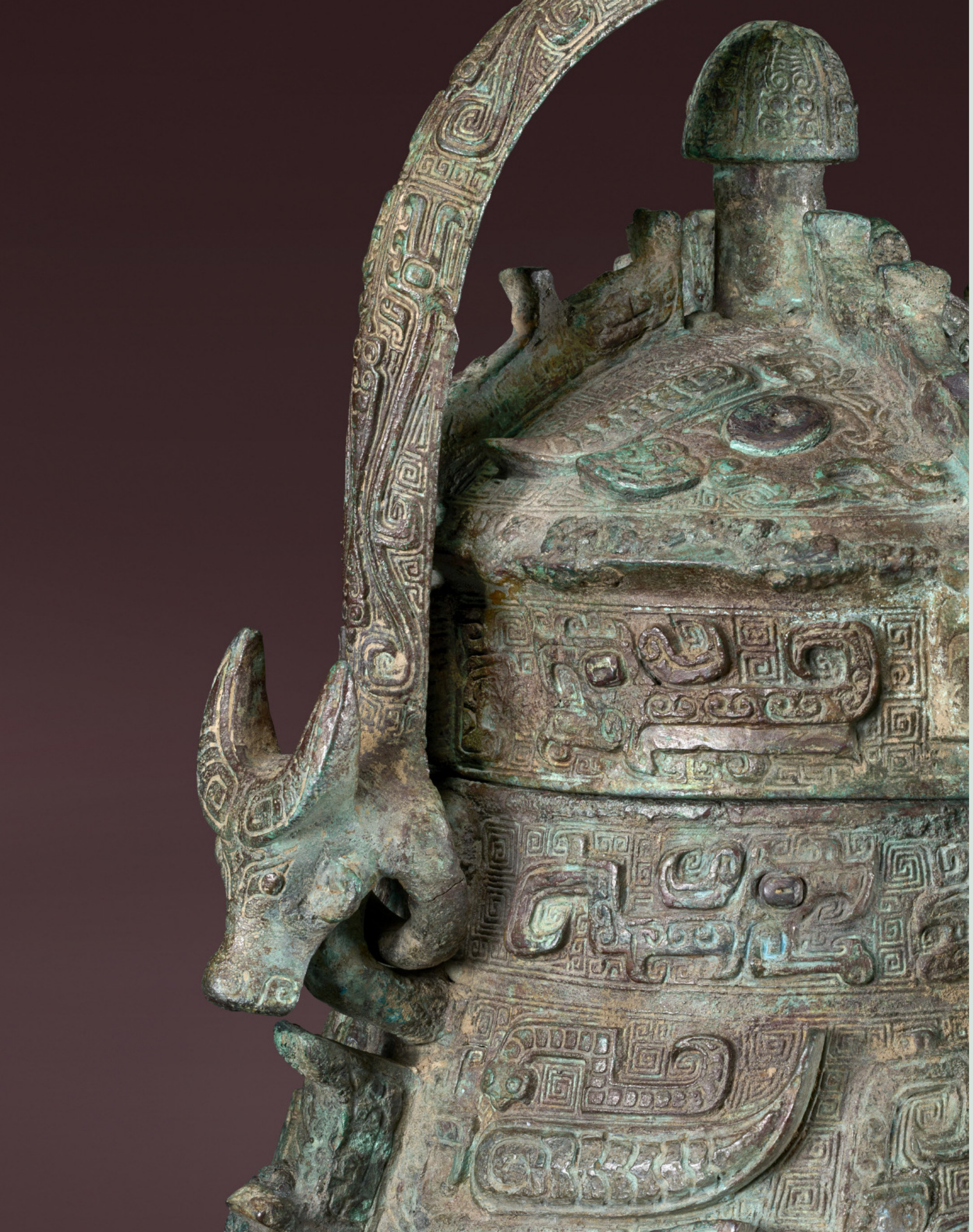
Property of a Private Gentleman; Sotheby's New York, 21-22 September 2005, lot 147.

商晚期/西周初期 公元前十二/十一世紀 青銅卣

來源:

士紳珍藏；紐約蘇富比，2005年9月21–22日，拍品編號147





The *you* 卣 is a ritual bronze wine vessel used in ancient China, primarily during the Shang and Western Zhou periods. Its function is attested to in early texts, including the *Shijing* 詩經, where the line “I confer on you a jade *gui*-ladle and one *you* vessel of *juchang* aromatic wine” identifies the *you* vessel as a container for the fragrant ritual wine known as *juchang*. In the Shang and Zhou dynasties, vessels of this type were used by the aristocracy in ritual banquets, ancestral offerings, and other ceremonial functions.

The elaborate decoration of the present *you* is closely related to that of a larger example, 40 cm. high, found in 1974 at Mianling, Wuming, Guangxi province 廣西省武鳴勉嶺, and now in the Museum of the Guangxi Zhuang Autonomous Region. The Guangxi vessel is illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 4, Beijing, 1998, pls. 165–167, where it is dated to the late Shang dynasty. Both vessels are distinguished by the powerful treatment of the main animal-mask motif: the eyes are rendered as boldly protruding bosses, while the horns rise upward in an animated manner. Above the horns, the surrounding fields are further filled with sinuous snake-like motifs, creating a densely decorated surface. The bovine heads cast at the ends of the swing handle are similarly forceful, their projecting forms enhancing the dramatic sculptural presence of the vessel.

The discovery of such an elaborately cast Shang bronze vessel in Guangxi is of historical significance. Long before the Qin and Han dynasties formally incorporated Lingnan 嶺南 into the imperial administrative system through the establishment of Nanhai, Xiang, and Guilin commanderies, the region was already connected with the ritual and material culture of the Central Plains. The presence of a late Shang bronze *you* in Guangxi thus suggests that the ancestors of the Xi’ou and Luoyue peoples of the Lingnan region had entered into important cultural interaction with the Shang world.

It is particularly noteworthy that the cover of the Guangxi *you* bears a clan sign reading *tian* 天. A bronze *jue*, also dated to the late Shang dynasty and bearing a comparable *tian* graph, was found from Tomb M692 in the western sector of Yinxu, Anyang, Henan province; see *Kaogu xuebao*, 1979, no. 1, p. 83, fig. 60.4. The shared clan sign raises important questions about the movement of bronzes, people, and rituals between the Shang center and the far south. The Guangxi *tian you* may have reached Lingnan through warfare, seizure, royal bestowal, diplomatic exchange, or trade. Regardless of the precise reason, the vessel provides strong evidence for the circulation of Central Plains bronze culture into southern China and the exchange between Shang elites and the communities of Lingnan. Whether the present *you* formed part of this same historical network remains a further scholarly investigation. However its closely similar style to the Guangxi example invites the discussion of late Shang bronze traditions extending into the cultural landscape of ancient southern China.

803 LEARN MORE

A RARE SET OF NINE BRONZE RITUAL BELLS, *BIANBO*

SPRING AND AUTUMN PERIOD (770-476 BC)

The largest 12⅝ in. (32 cm.) high, lacquered wood stand

$150,000-250,000

PROVENANCE:

My Humble House, Taipei, 10 June 1999.

EXHIBITED:

Santa Ana, California, Bowers Museum, *Arts of Ancient China: 5,000 Years of Chinese Art and Culture*, August 2007-August 2008.

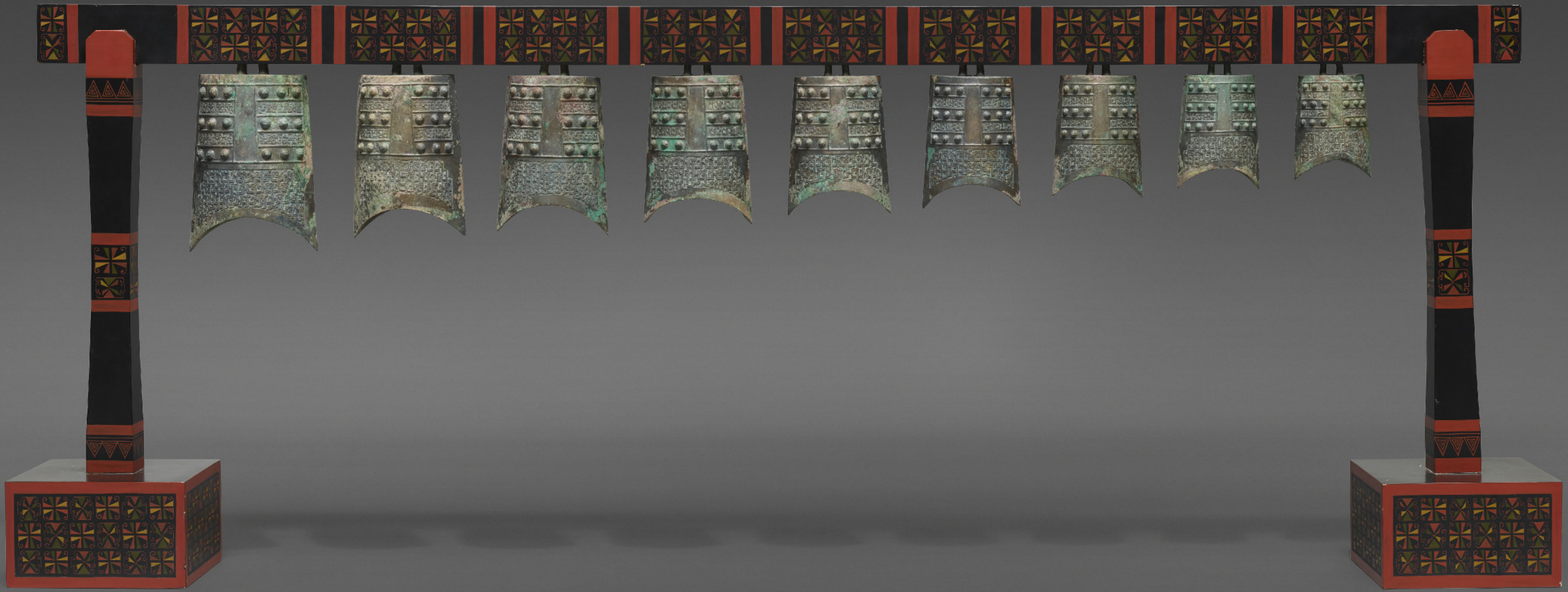
春秋 青銅編鎛一組九件

來源:

寒舍，台北，1999年6月10日

展覽:

加州聖塔安那，寶爾博物館，「Arts of Ancient China: 5,000 Years of Chinese Art and Culture」，2007年8月–2008年8月



Bells of this type were made in graduated sizes to form a set, as illustrated with this impressive set. Each bell, when struck at two different points near the mouth, produced two distinct tones.

Music occupied an important position in the ritual and court life of ancient China. Representations of musicians playing string, wind, and percussion instruments appear in a wide range of media, from wood and pottery figures of the Han through Tang dynasties to the decoration of Eastern Zhou bronzes. A group of wooden musicians with stringed and wind instruments, excavated from the 2nd century BC tomb at Mawangdui, Changsha, Hunan province, is illustrated in *Music in the Age of Confucius*, ed. J. So, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C., 2000, p. 19, fig. 1.6. Musicians playing a set of bells and stone chimes are also depicted on the decoration of a bronze *fanghu* dated to the Warring States period, sold at Christie's New York, 25 March 2022, lot 719. **(Fig. 1)**

The extraordinary discovery in 1977 of the tomb of Marquis Yi of Zeng 曾侯乙墓, which contained an intact set of sixty-five bronze bells together with a set of stone chimes, transformed the modern understanding of ancient Chinese musical culture. The Marquis Yi bells remain the largest, most complete, and best-preserved ancient bell-chime ensemble yet discovered, remarkable not only for their scale but also for their musical range and sophisticated tuning system. Their discovery demonstrated that by the 5th century BC, during the late Spring and Autumn to early Warring States period, Chinese craftsmen and musicians had already developed an advanced understanding of pitch, tonal structure, and acoustic design, including the use of a seven-tone scale and the concept of fixed pitch.

As Robert Bagley notes in his chapter on percussion in the same volume, pp. 35-63, “no other instrument tells us so much about musical performance, music theory, and acoustic technology” in ancient China. Bagley further notes that sets of bells were “both aurally and visually the most prominent instruments of musical ensembles,” a tradition that appears to have been unique to China in the ancient world.

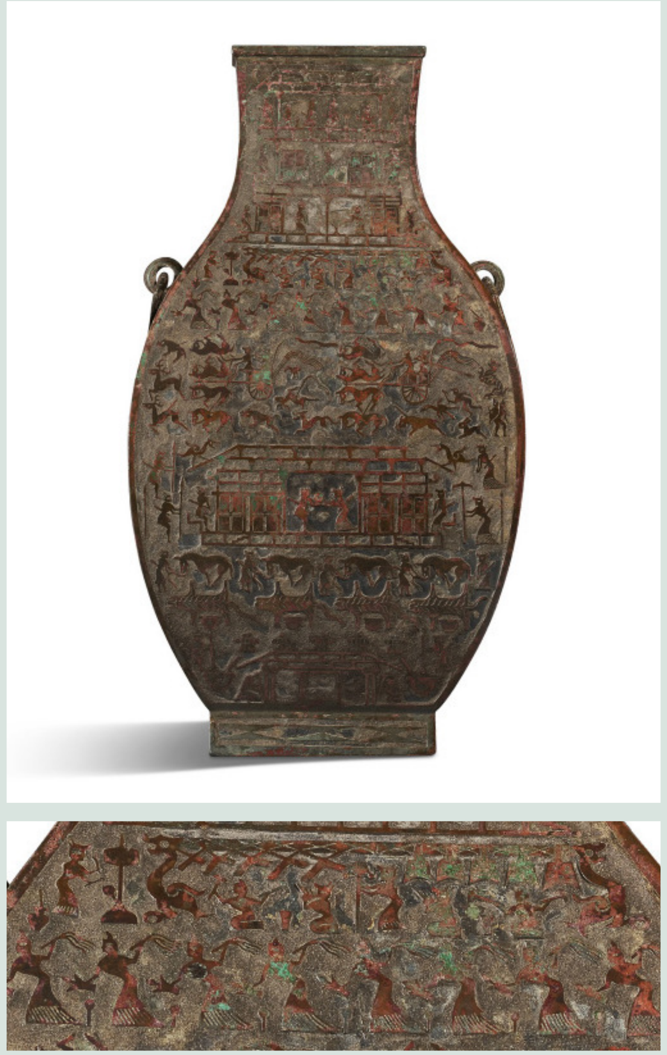


Fig. 1 An important and very rare inlaid bronze faceted jar, *fanghu*, Warring States period, 4th-3rd century BC, sold in Important Chinese Ceramics and Works of Art, Christie’s New York, 25 March 2022, lot 719.
圖一 戰國 公元前四至三世紀 青銅宴樂狩獵水陸攻戰紋方壺，紐約佳士得，2022年3月25日，拍品編號719（局部）

804 LEARN MORE

A RARE SMALL BRONZE RITUAL TRIPOD POURING VESSEL AND COVER, *XIAOLIUDING*

LATE WESTERN ZHOU DYNASTY, 8TH-7TH CENTURY BC

4⅝ in. (11.7 cm.) long

$20,000-30,000

PROVENANCE:

Top Art Associate Co. Ltd., Hong Kong, 5 October 1998.

西周晚期 公元前八/七世紀 青銅小流鼎

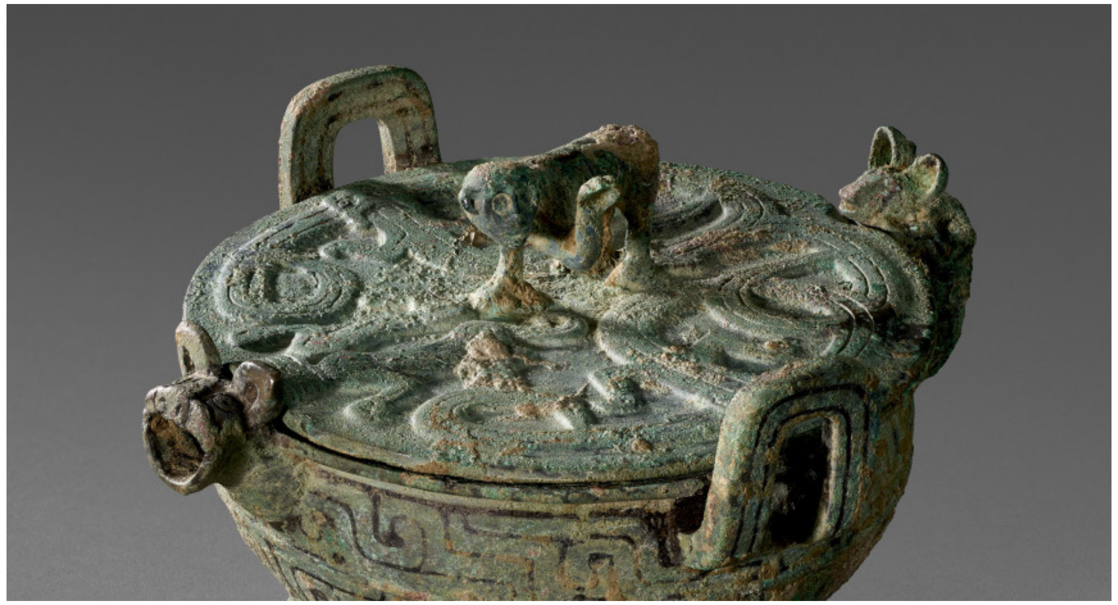
來源:

藝寶聯合有限公司，香港，1998年10月5日

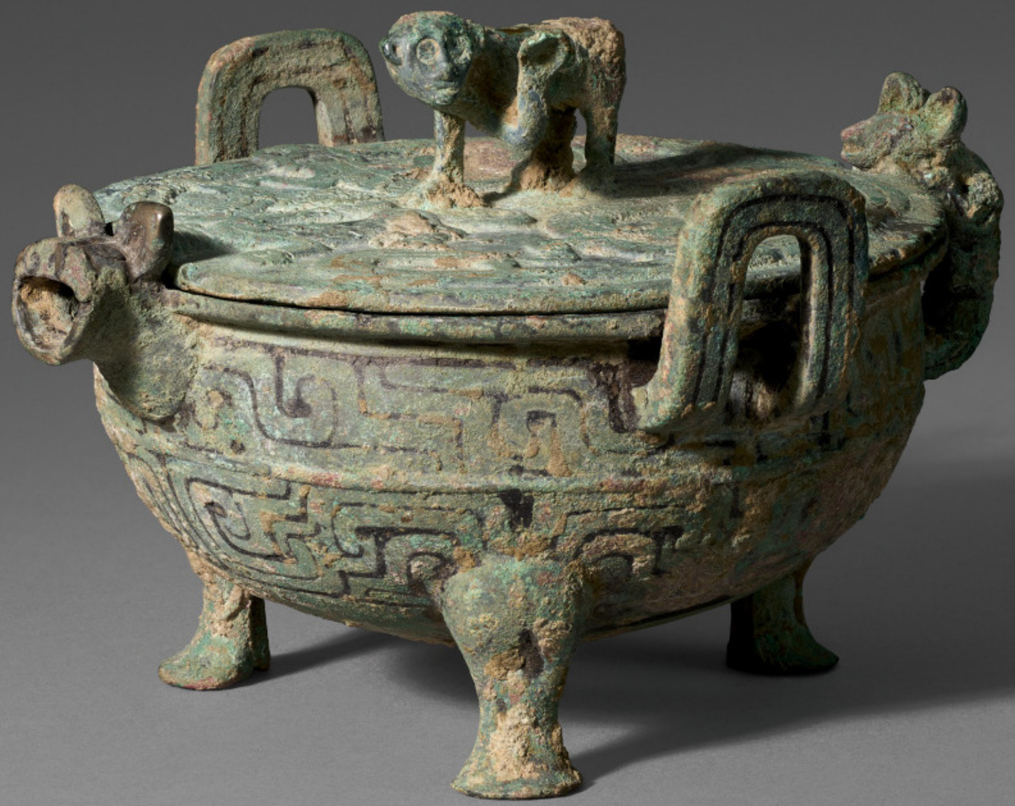
The present vessel belongs to the rare category of miniature bronzes known in Chinese as *nongqi* 弄器 (playful vessels), a distinctive group that differs from conventional ritual bronzes in both scale and function. Archaeological evidence suggests that such miniatures were often separated from the ritual bronzes and occasionally placed within their own containers, suggesting a special significance that remains imperfectly understood. As these miniatures are often excavated alongside exotic objects, a few scholars have speculated that they might have been made for women who came from outside the main Zhou states and married into the Zhou nobility.

As this type of vessel is not self-named by the surviving inscriptions, modern scholars have classified them under a variety of terms, including *yi*, *xiyi*, *ding* and *yiding*. Today, they are more commonly identified as *liuding* 流鼎 (spouted-*ding*). Considering the size of the present vessel, it may be more precise to describe it as a *xiaoliuding* 小流鼎 (small spouted-ding). Significantly, unlike many miniature bronzes that replicate established ritual vessel forms, *liuding* vessels appear to have been produced primarily as miniatures, a feature that makes them among the most distinctive members of the *nongqi* group.

The *nongqi* tradition appears to have enjoyed only a brief period of production and use, and surviving examples remain comparatively few in number. Among this already rare group, *liuding* vessels are an especially rare subtype. Within the *liuding* group, examples retaining their covers are even more scarce, making the present example exceptionally significant. A comparable *xiaoliuding* with a later matched cover was sold at Christie's London, 3 November 2020, lot 10. Another similar *xiaoliuding* with a tiger-form handle on its cover was sold in Magnificent Ritual Bronzes - Property From The Collection Of Julius Eberhardt; Sotheby's New York, 17 September 2013, lot 6. Another closely related example with a puppy-form handle on the cover was in the Shanxi Provincial Museum, and is illustrated in *Selected Cultural Relics from Local Museums Shanxi – Bronzes*, Shanxi, 1995, p. 69, no. 103. Among the currently known covered examples, the covers are typically decorated with a tiger accompanied by two monkeys or with a single puppy. The present vessel is distinguished by a rare single monkey-form handle on the cover, depicted with one arm raised.



(detail)



805 LEARN MORE

A RARE BRONZE BEAST-FORM OIL LAMP

WARRING STATES PERIOD, 5TH-4TH CENTURY BC

7⅞ in. (20 cm.) long, cloth box

$15,000-25,000

PROVENANCE:

Peter Lai Antiques, Hong Kong, 20 November 1992.

戰國 公元前五/四世紀 青銅獸燈

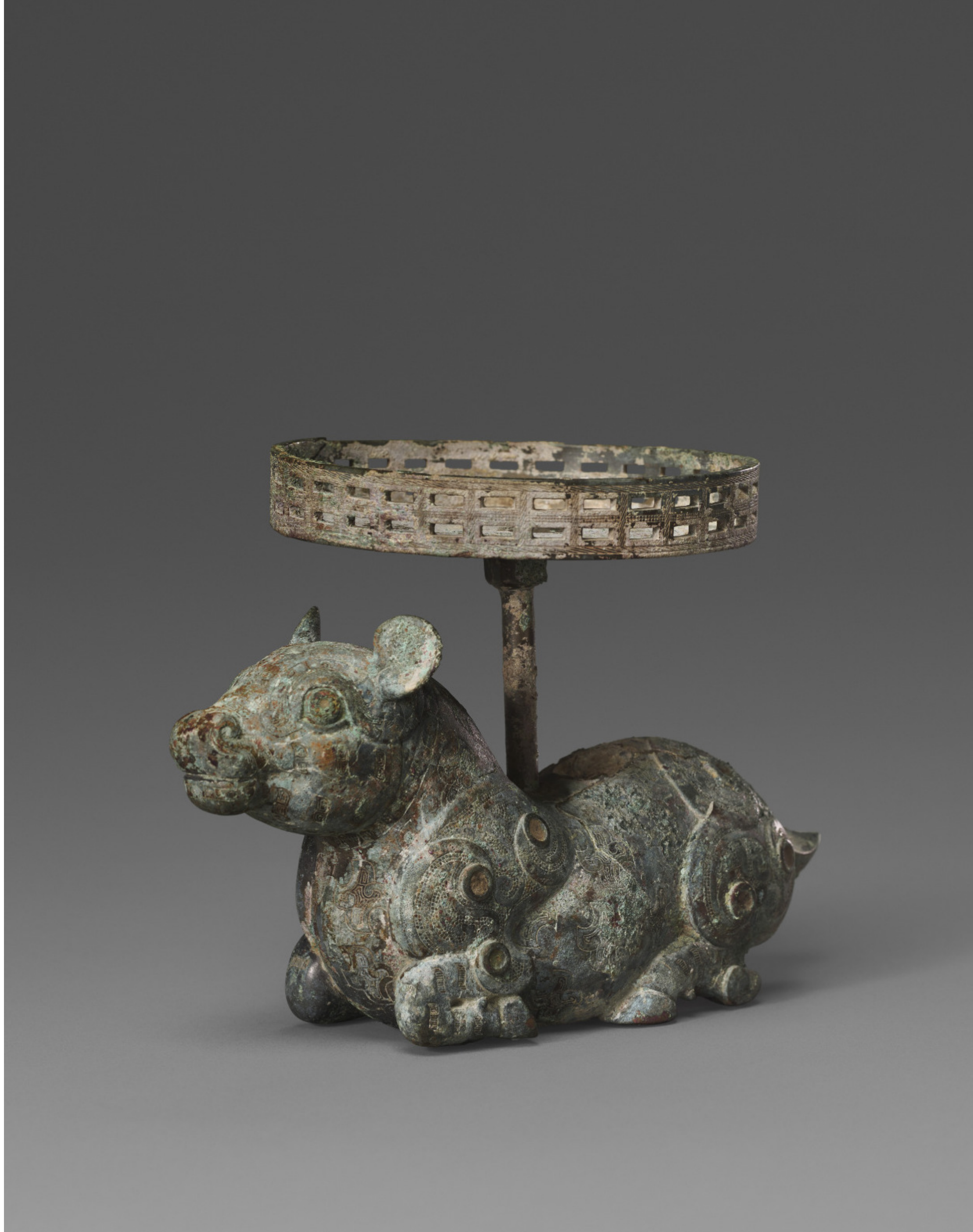
來源:

黎氏古玩，香港，1992年11月20日

This rare bronze beast-form lamp was almost certainly originally fitted with a human figure seated astride the animal's back. With arms outstretched, the figure would have supported a tubular socket intended to receive the stem of the shallow oil tray. A closely related example, excavated in 1965 at Changzhi, Shanxi Province, and now in the Shanxi Provincial Museum, depicts the beast standing foursquare rather than recumbent, with a human attendant mounted on its back grasping a similar tubular support beneath a shallow, rimmed tray. The piece is illustrated in *Zhongguo Wenwu Jinghua Dachuan* (Highlights of Chinese Archaeological Objects), Hong Kong, 1994, p. 253, no. 904.

The Shanxi bronze was also published by T. Lawton in *Chinese Art of the Warring States Period: Change and Continuity, 480–222 B.C.,* Washington, D.C., pp. 78-9, no. 36, in conjunction with his discussion of a comparable bronze beast in the Freer Gallery of Art, Smithsonian Institution. Lawton observed that the Freer example shows no evidence of having supported a human figure or having served a related functional purpose. Nevertheless, all three beasts share closely comparable features, including intricate surface decoration and distinctive cowrie-shell collars.

(another view)



806 LEARN MORE

A BRONZE TRIPOD RITUAL TRIPOD WINE VESSEL, *HE*

WARRING STATES PERIOD (475-221 BC)

10 in. (25.5 cm.) long

$30,000-50,000

PROVENANCE:

T. T. Tsui (1941-2010), Jingguantang Collection, Hong Kong.
The Jingguantang Collection: Magnificent Chinese Art; Christie's Hong Kong, 3 November 1996, lot 597.

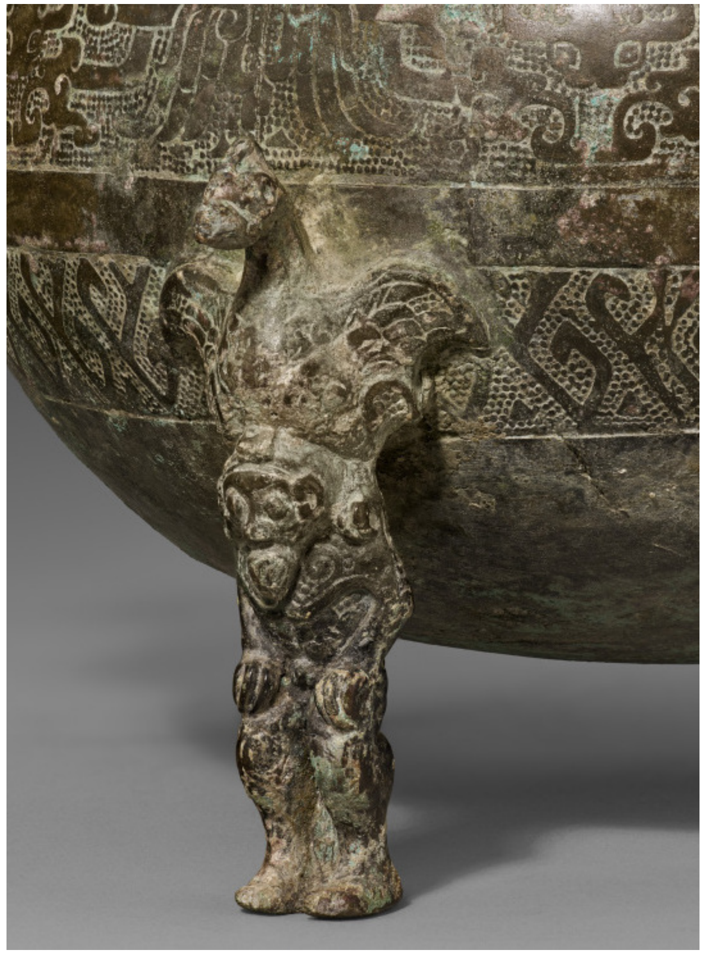
戰國 青銅盉

來源:

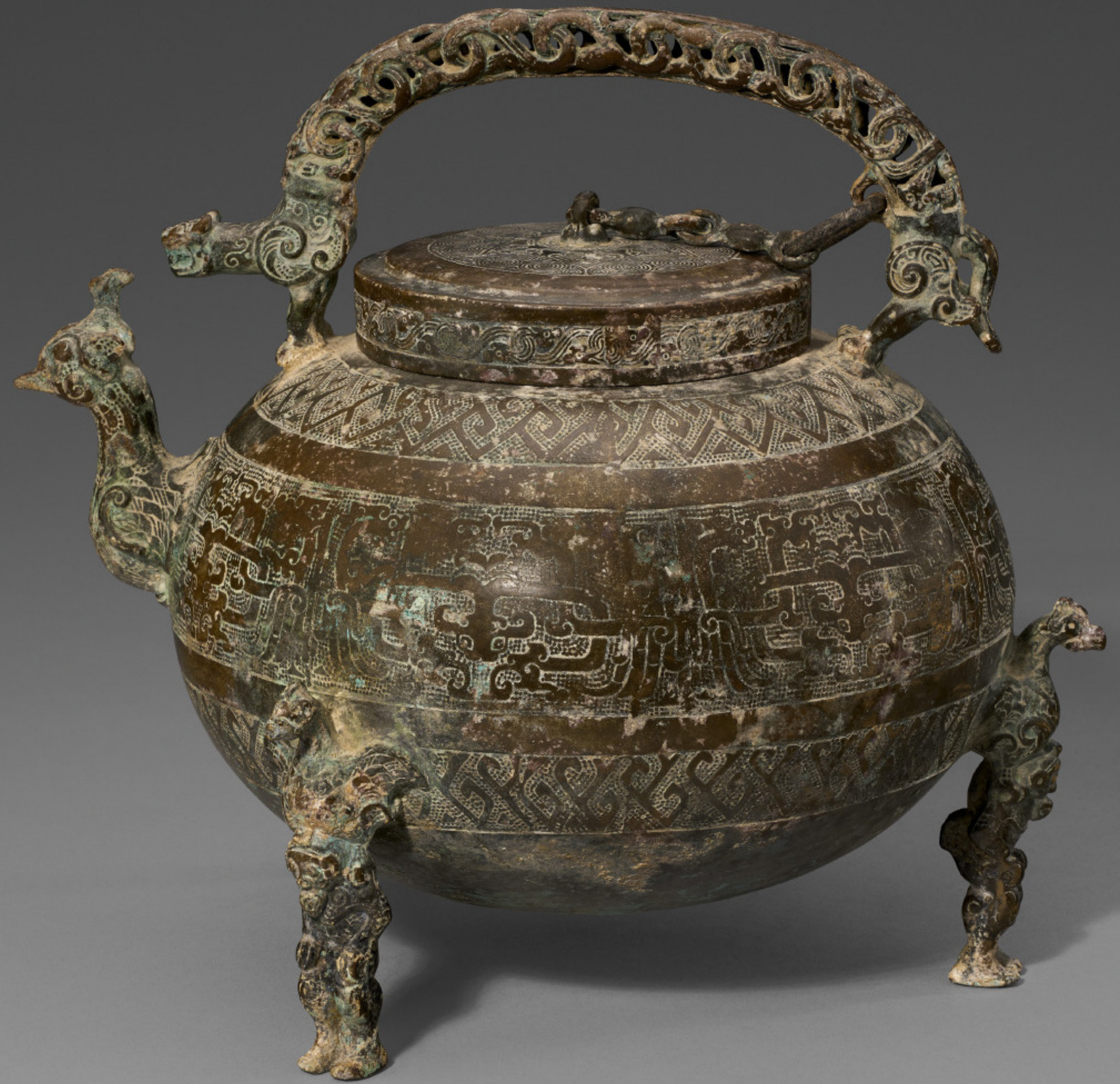
徐展堂（1941–2010年），靜觀堂，香港
靜觀堂珍藏中國藝術精品，香港佳士得，1996年11月3日，拍品編號597

He of this form were made in different styles, some with more elaborate features than others. This *he* belongs to the group which used exotic and fanciful elements as decoration. Jenny So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, The Arthur M. Sackler Foundation, Washington D.C., 1995, p. 409, discusses the differences of *he* made in the north and the south during the Eastern Zhou period, and notes that those from the south have more elaborate decoration than those from the north. So illustrates a number of *he*, pp. 410-11, figs. 84.2-84.5, that demonstrate the differences in decoration.

The present *he* is notable for its elaborate zoomorphic design and richly sculptural details. The arched handle is cast in the form of a powerful tiger, while the spout takes the form of a bird with outspread wings perched on the shoulder of the vessel. Each of the three legs is modeled as a bird with outspread wings standing on the shoulders of a crouching humanoid figure. A similarly decorated *he* was sold at Christie's New York, 25 September 2020, lot 1510. Another related example, formerly in the MacLean Collection, but with bird-form legs, was sold at Sotheby's New York, 22 September 2021, lot 15.



(detail of leg)



807 LEARN MORE

A GOLD AND SILVER-INLAID BRONZE CHARIOT FITTING FOR A CROSS-BOW

WARRING STATES PERIOD, 4TH-3RD CENTURY BC

7¾ in. (19.7 cm.) long, cloth box

$12,000-18,000

PROVENANCE:

Eskenazi Ltd., London, 1991.

EXHIBITED:

London, Eskenazi Ltd., *Inlaid bronze and related material from pre-Tang China*, 11 June-5 July 1991.

LITERATURE:

Eskenazi Ltd., *Inlaid bronze and related material from pre-Tang China*, 1991, pp. 80-1, no. 31.

Such fittings were originally made and used in pairs, attached to the front of a chariot to support a cross-bow. The weapon would have rested across the curved neck of the dragon, with the stock braced against the upper section of the chariot. Positioned in this way, the trigger mechanism remained within easy reach of the charioteer, while the projecting element of the fitting could be used to assist in drawing back the bowstring. Comparable silver-inlaid bronze fittings of this type, dating to the Eastern Zhou period (4th–3rd century BC), are illustrated in the catalogue accompanying the Eskenazi exhibition *Early Chinese Art from Tombs and Temples*, London, 8 June–9 July 1993, no. 10.

戰國 公元前四/三世紀 錯金銀銅弩托

來源:

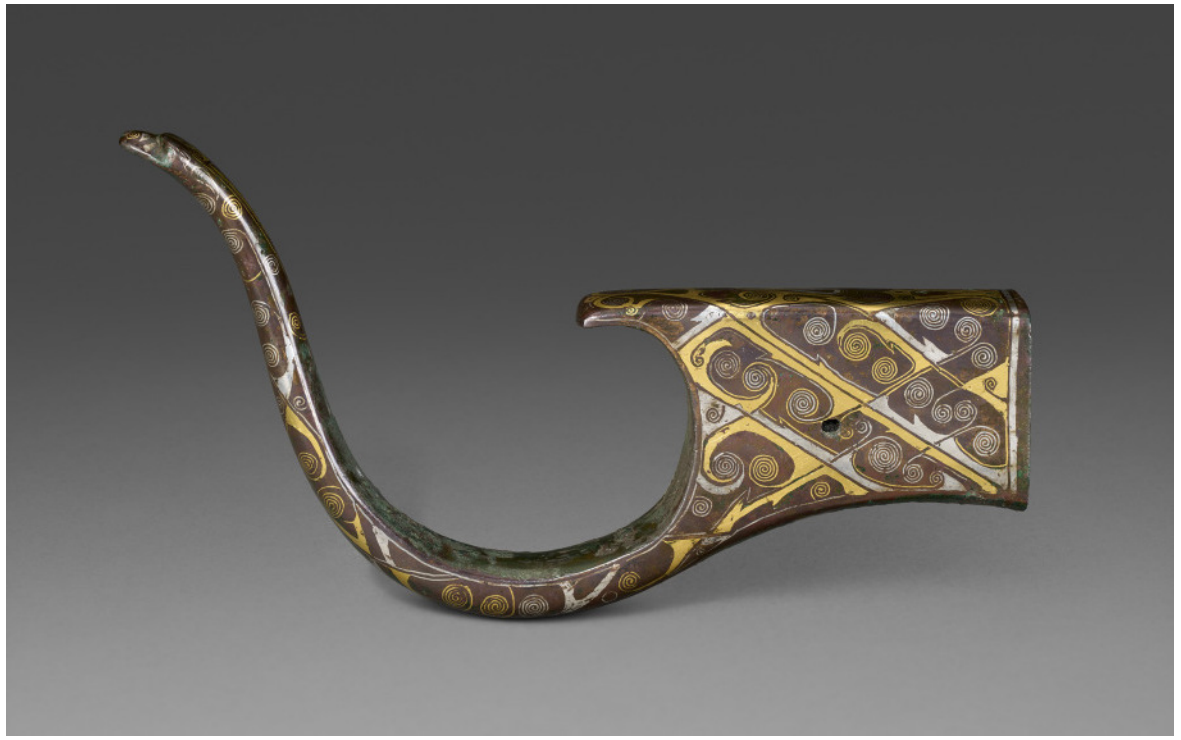
埃斯卡納齊，倫敦，1991年

展覽:

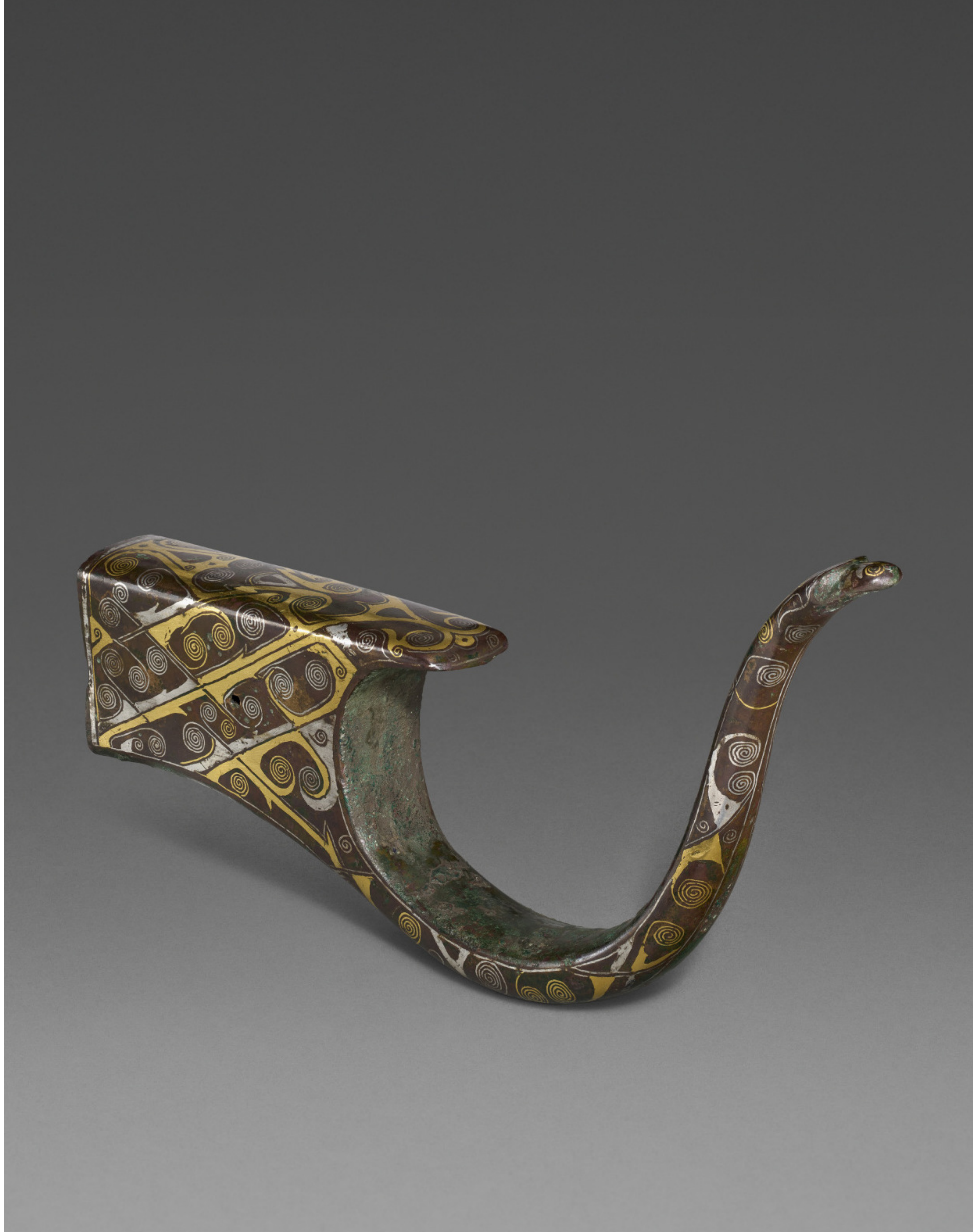
倫敦，埃斯卡納齊，「Inlaid bronze and related material from pre–Tang China」，1991年6月11日–7月5日

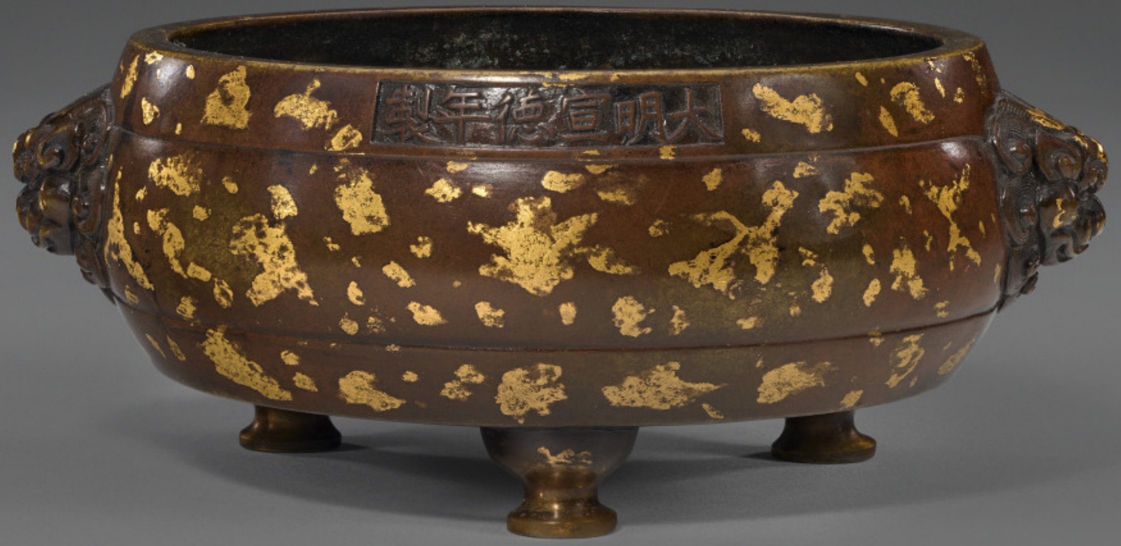
出版:

埃斯卡納齊，《Inlaid bronze and related material from pre–Tang China》，1991年，頁80–81，編號31



(another view)





808 LEARN MORE

A GOLD-SPLASHED BRONZE TRIPOD CENSER

17TH-18TH CENTURY

The rim is cast with an apocryphal Xuande mark in a line.
6⅛ in. (15.5 cm.) across handles, cloth box

$8,000-12,000

PROVENANCE:
My Humble House, Taipei, 19 May 2005.

LITERATURE:
Cheng-Fu Hsu ed., *Precious treasures of my humble house II*, Taipei, 1989, p. 176.

十七/十八世紀 灑金銅三足爐

來源:
寒舍，臺北，2005年5月19日

出版:
徐政夫編，《寒舍秘笈 II》，台北，1989年，頁176

The ritual use of incense served not only spiritual purposes but also practical ones, including the fumigation of garments and furnishings. From the Song dynasty onward, incense burners became increasingly important furnishings of the scholar's studio, where the burning of incense was believed to promote mental clarity and cultivated refinement. It was customary to burn incense while playing the *qin*, the seven-string zither long associated with the literati ideal. Such a scene is depicted in the Song-dynasty hanging scroll *Listening to the Qin* in the Palace Museum, Beijing, illustrated in *Zhongguo Jujiang Meishu Conghua*, Beijing, 1998, pp. 21–2, where the *qin* player—traditionally identified as Emperor Huizong—sits beside a censer from which delicate wisps of smoke emerge.

The present incense burner is distinguished by a surface enlivened with irregular flecks and splashes of gold that appear to emerge naturally from the bronze alloy at varying angles, reminiscent of gold deposits occurring in nature. The effect is both restrained and sophisticated: rather than distracting from the vessel's elegant form, the gilding subtly enhances its visual richness and reinforces its luxurious character.

The origins of gilt-splashed decoration on bronze remain a subject of scholarly debate. Gerard Tsang and Hugh Moss, in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 184, suggest that the popularity of this decorative effect was inspired by Ming-dynasty Xuande bronzes, whose uneven patination occasionally produced a naturally mottled appearance. Robert Mowry, in *China's Renaissance in Bronze*, Phoenix Art Museum, 1993, p. 169, notes the emergence in the early fifteenth century of fine papers embellished with scattered flecks of gold and silver, proposing that such materials may have influenced either the design of gilt-splashed bronzes or contemporary taste for abstract decorative effects.

Both the present censer and the following example, lot 809, are distinguished by finely cast Xuande reign marks, executed in an elegant clerical script. The Xuande reign (1426–1435) represents the high point of later Chinese bronze production. Imperial bronzes of the period were celebrated for their elegant proportions, flawless casting, refined inlay work, and occasional gilding, qualities that established an enduring standard for bronze craftsmanship. Such was their prestige that the majority of bronze censers produced during the seventeenth and eighteenth centuries were inscribed with Xuande marks, while later bronzes came to be known collectively as *Xuanlu* or *Xuande lu* ("Xuande censers"), a testament to the lasting influence of Xuande imperial wares.

809 LEARN MORE

A GOLD-SPLASHED CENSER AND STAND

17TH-18TH CENTURY

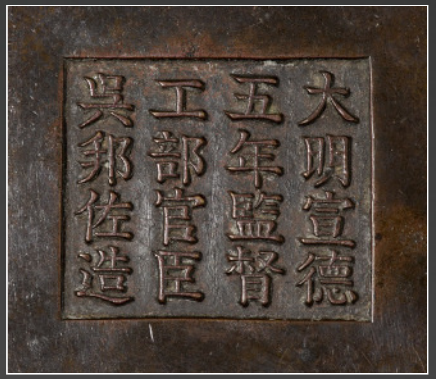
The exterior of the censer is cast with an apocryphal Xuande mark in a line, and the stand is cast with a sixteen-character inscription incorporating an apocryphal Xuande date, reading *Da Ming Xuande wunian Jiandu Gongbu guanchen Wu Bangzuo zao* (Made by Wu Bangzuo, supervisor of the Ministry of Works, in the 5th year of Xuande of the Great Ming).
8 1/16 in. (20.5 cm.) across handles, cloth box

$8,000-12,000

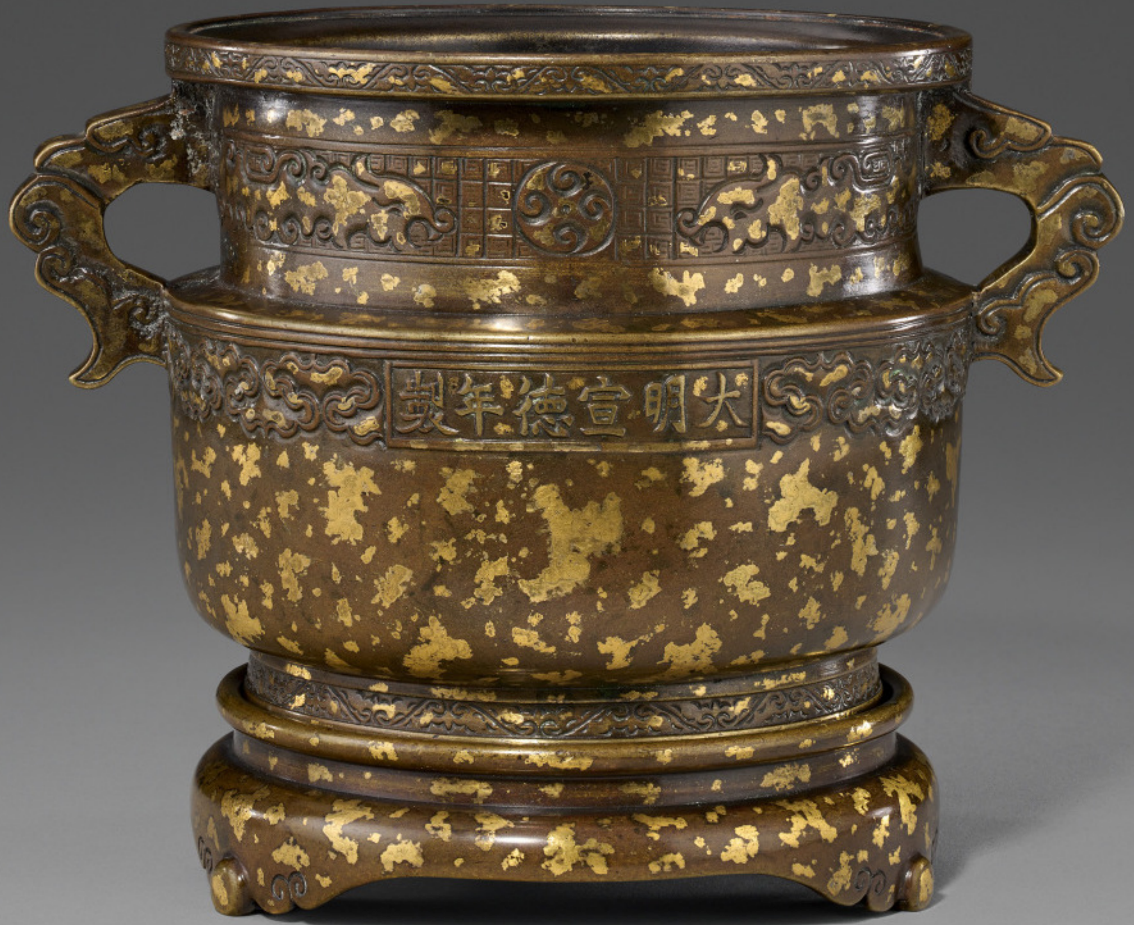
PROVENANCE:
Christie's Hong Kong, 30 April 2001, lot 773.

十七/十八世紀 灑金銅爐及座

來源:
香港佳士得，2001年4月30日，拍品編號773



(inscription on base)



~810 LEARN MORE

A MASSIVE *HUANGHUALI* TRESTLE-LEG TABLE

17TH CENTURY

117 in (297.2 cm.) wide, 37 3⁄16 in. (94.5 cm.) high, 17 in. (43.2 cm.) deep

$500,000-700,000

PROVENANCE:

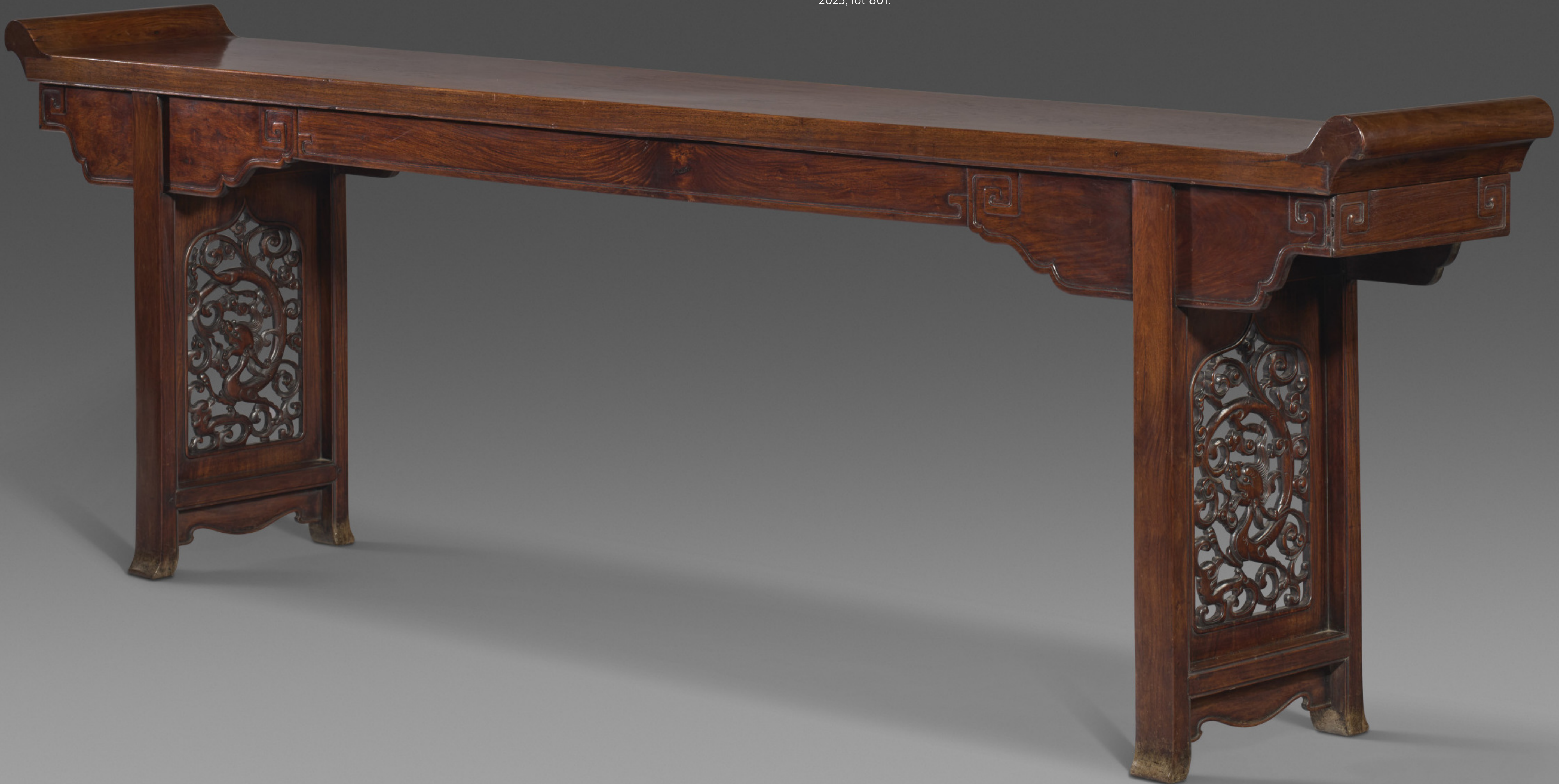
My Humble House, Taipei, 30 November 2004.

十七世紀 黃花梨夾頭榫大翹頭案

來源:

寒舍，台北，2004年11月30日

Of the published examples of massive *huanghuali* trestle-leg tables, there are few examples larger than the present table most notably, two *huanghuali* trestle-leg tables both in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (53)*, Hong Kong, 2002, p. 146, pl. 126 and p. 160, pl. 137, measuring 402 cm. and 359 cm. in length, respectively. Another massive *huanghuali* trestle-leg table carved with in high relief with a *taotie* mask on the spandrels and formerly in the *Shanruoshui Xuan* collection was sold at Christie's New York, 19 September 2025, lot 801.



~811 LEARN MORE

A WHITE JADE TRIPOD CENSER AND COVER

LATE QING DYNASTY

7 in. (17.2 cm.) across handles, hardwood stand, cloth box

$30,000-50,000

PROVENANCE:

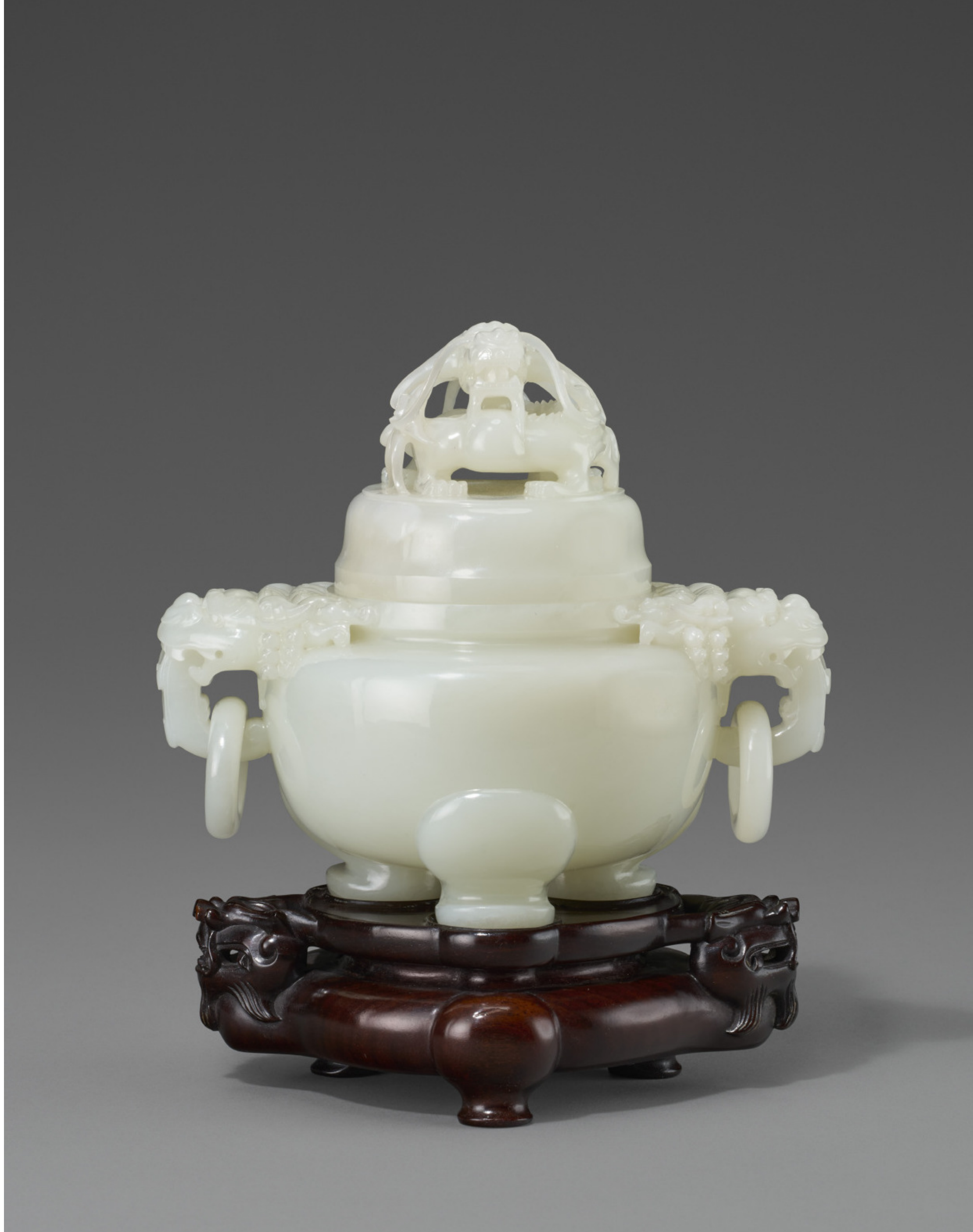
Property of a Gentleman; Christie's Hong Kong, 2 October 1991, lot 1485.

清晚期 白玉活環耳三足蓋爐

來源:

士紳珍藏；香港佳士得，1991年10月2日，拍品編號1485

(detail)



Cosmos

象

812 LEARN MORE

A GILT-BRONZE FIGURE OF STANDING AMITHABA

LIANG DYNASTY, DATED BY INSCRIPTION TO THE SECOND YEAR OF TAIQING, CORRESPONDING TO AD 548

5 in. (12.6 cm.) high, lacquered wood stand, Japanese wood box

$8,000-12,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 17.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 4.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 83.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 48-9, no. 17.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 44, no. 4.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 76, no. 83.
Jin Shen, *Haiwai ji Gangtai cang lidai foxiang: zhenpin jinian tujian* (Catalogue of Treasures of Buddhist Sculptures in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 453.

南朝梁 太清二年（548年） 鎏金銅阿彌陀佛立像

來源:

鴻禧美術館，臺北，1993年以前

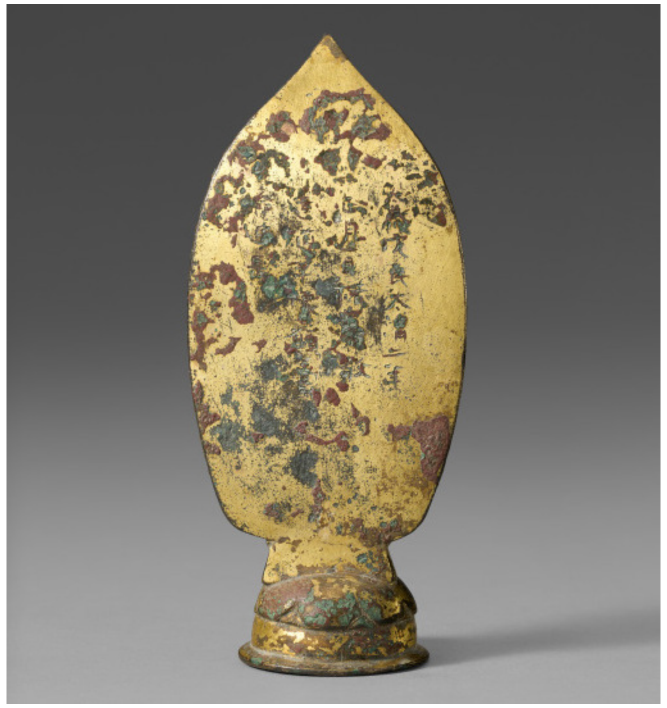
展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號17
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號4
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北・鴻禧美術館所藏品展」，2001年5月–10月，編號83

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁48–49，編號17
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁44，編號4
鴻禧美術館，《中國美術的精華：台北・鴻禧美術館所藏品展》，東京，2001年，頁76，編號83
金申，《海外及港台藏歷代佛像：珍品紀年圖鑑》，山西，2007年，頁453

A similarly depicted figure of Buddha shown surrounded by a petal-shaped aureole can be seen centering a smaller (8.3 cm. high) gilt-bronze triad of slightly earlier, Northern Wei (AD 386-534) date, illustrated in the catalogue for the Museum Yamato Bunkakan, Nara, exhibition, *East Asian Gilt Bronze Buddhist Figures*, 1999, p. 40, no. 20. This figure was subsequently sold in Treasures of the Noble Path: Early Buddhist Art from Japanese Collections; Christie's New York, 14 September 2017, lot 802.



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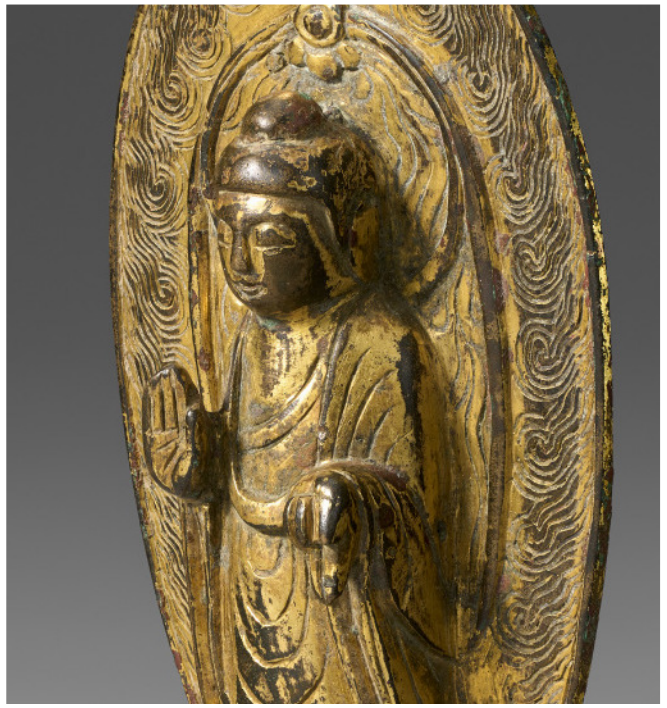

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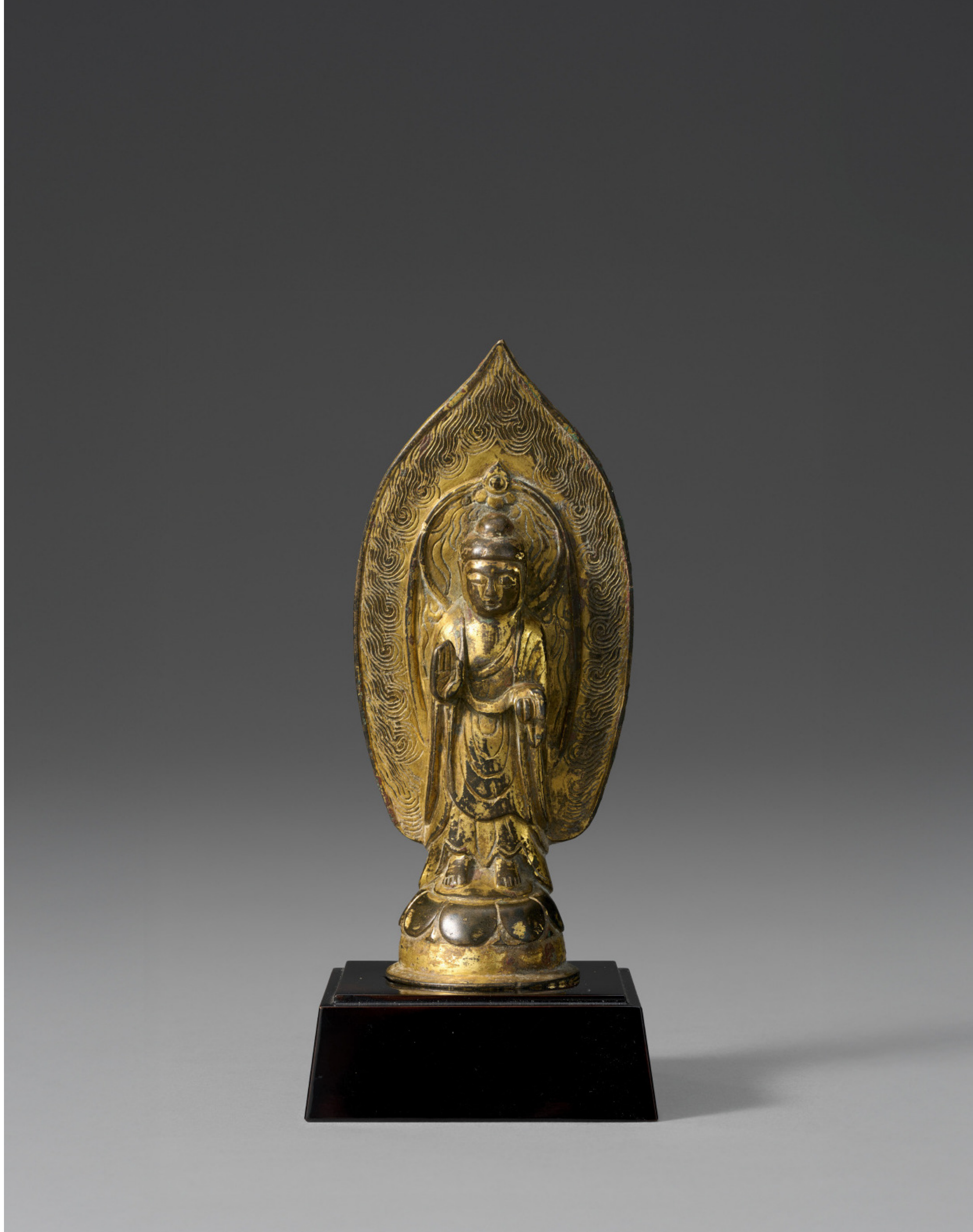


813 LEARN MORE

A GILT-BRONZE FIGURE OF STANDING GUANYIN

SUI-EARLY TANG DYNASTY, 6TH-7TH CENTURY

7 in. (17.8 cm.) high, cloth box

$15,000-25,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:
Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 28.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 86.

LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 70-1, no. 28.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 78, no. 86.

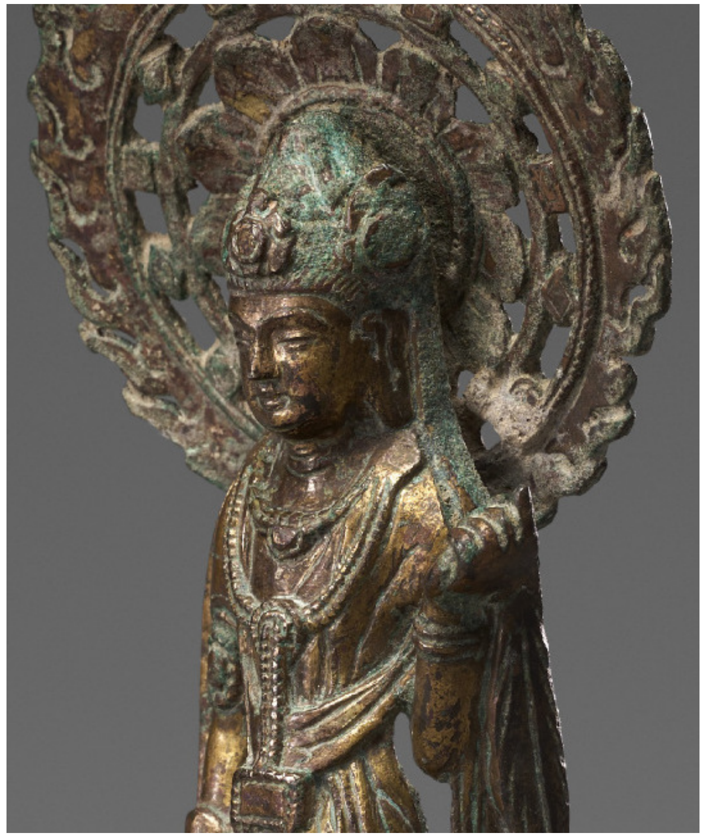
隋/唐初 六/七世紀 鎏金銅觀音立像

來源:
鴻禧美術館，臺北，1993年以前

展覽:
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號28
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：臺北・鴻禧美術館所藏品展」，2001年5月–10月，編號28

出版:
鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁70–71，編號28
鴻禧美術館，《中國美術的精華：台北・鴻禧美術館所藏品展》，東京，2001年，頁78，編號86

The graceful, slightly swayed stance and style of the clothing and adornment seen on this figure are typical of the depiction of *bodhisattvas* during the Sui-early Tang period. Two comparable figures are illustrated by Jin Shen in *Hai wai ji Gang Yai cang li dai fo xiang: zhen ping ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 479. See, also, the comparable gilt-bronze *bodhisattva* dated to the Sui dynasty sold in Treasures of the Noble Path: Early Buddhist Art from Japanese Collections; Christie's New York, 14 September 2017, lot 817.



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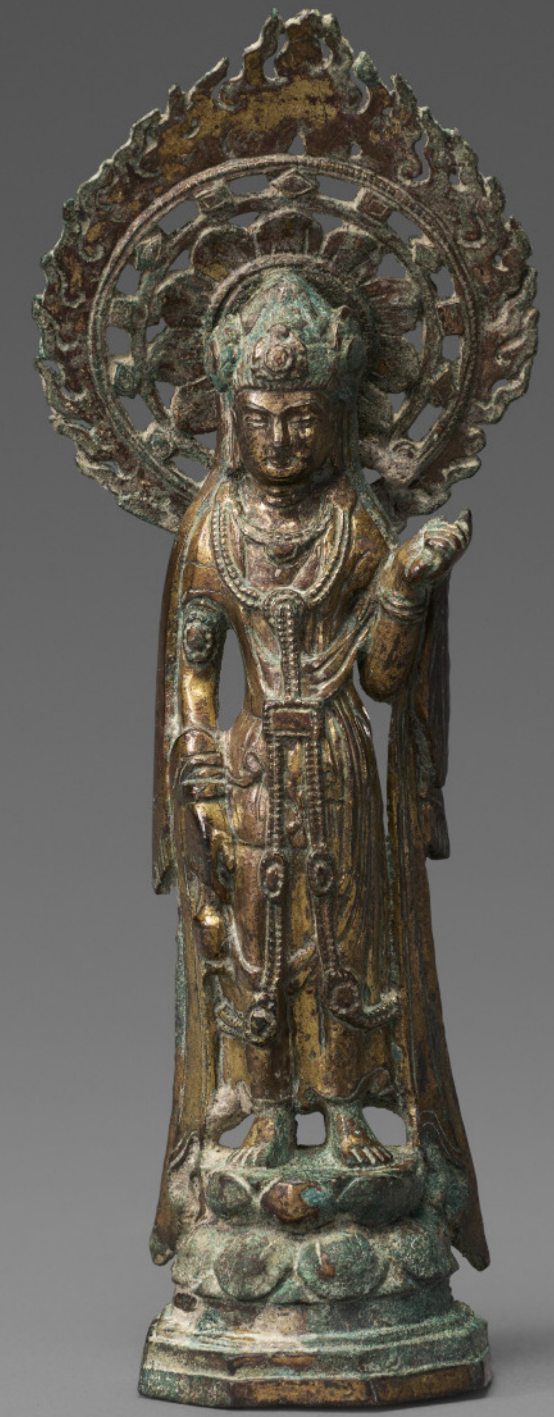


~814 LEARN MORE

A GILT-BRONZE FIGURE OF A STANDING *BODHISATTVA*

EASTERN WEI-NORTHERN ZHOU DYNASTY, MID-6TH CENTURY

4⅝ in. (11.8 cm.) high, hardwood stand, Japanese wood box

$7,000-10,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, no. 63.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 82.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 140-1, no. 63.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 75, no. 82.

東魏/北周 六世紀中葉 鎏金銅菩薩立像

來源:

鴻禧美術館，臺北，1993年以前

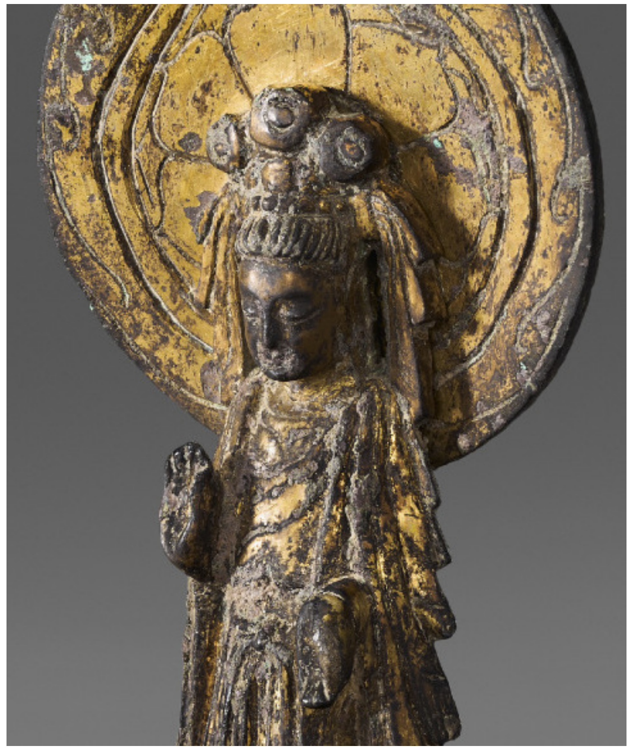
展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號63
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北·鴻禧美術館所藏品展」，2001年5月－10月，編號82

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁140－141，編號63
鴻禧美術館，《中國美術的精華：台北·鴻禧美術館所藏品展》，東京，2001年，頁75，編號82

The treatment of the figure's robes and scarves, which flare outward in an animated fashion from the sides, is one of the distinctive styles seen during the Northern Wei, Eastern Wei and Western Wei periods. A similar treatment of the robes, with flaring, wing-tipped drapery, can be seen on the figure of a gilt-bronze *luohan* (14.6 cm. high) in the Fogg Museum, Cambridge, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, Vermont/Tokyo, 1967, frontispiece, where it is dated Northern Wei dynasty. This depiction of the robes and scarves creates an abstract, linear pattern that obscures the body. The current figure is very similar to another *bodhisattva* which forms the center of a complex votive group in the Art Institute of Chicago, illustrated by Matsubara Saburo in *Chugoku Bukkyo Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, 1995, vol. 1, pl. 296, where it is dated Western Wei (AD 535-556), as it is by Jin Shen in *Zhongguo lida; jinian foxiang tudian* (Illustrated Chinese Buddha Images through the Ages), Beijing, 1995, p. 216, no. 158. Not only are the robes and scarves similar, but also the shape and features of the face and the crown with trailing ribbons. Other related bronze figures of *bodhisattvas* with similar treatment of the robes, scarves and crown include the figure sold in Treasures of the Noble Path: Early Buddhist Art from Japanese Collections; Christie's New York, 14 September 2017, lot 812, and the *bodhisattva* dated by inscription to AD 530, sold at Christie's New York, 25 March 2022, lot 736.



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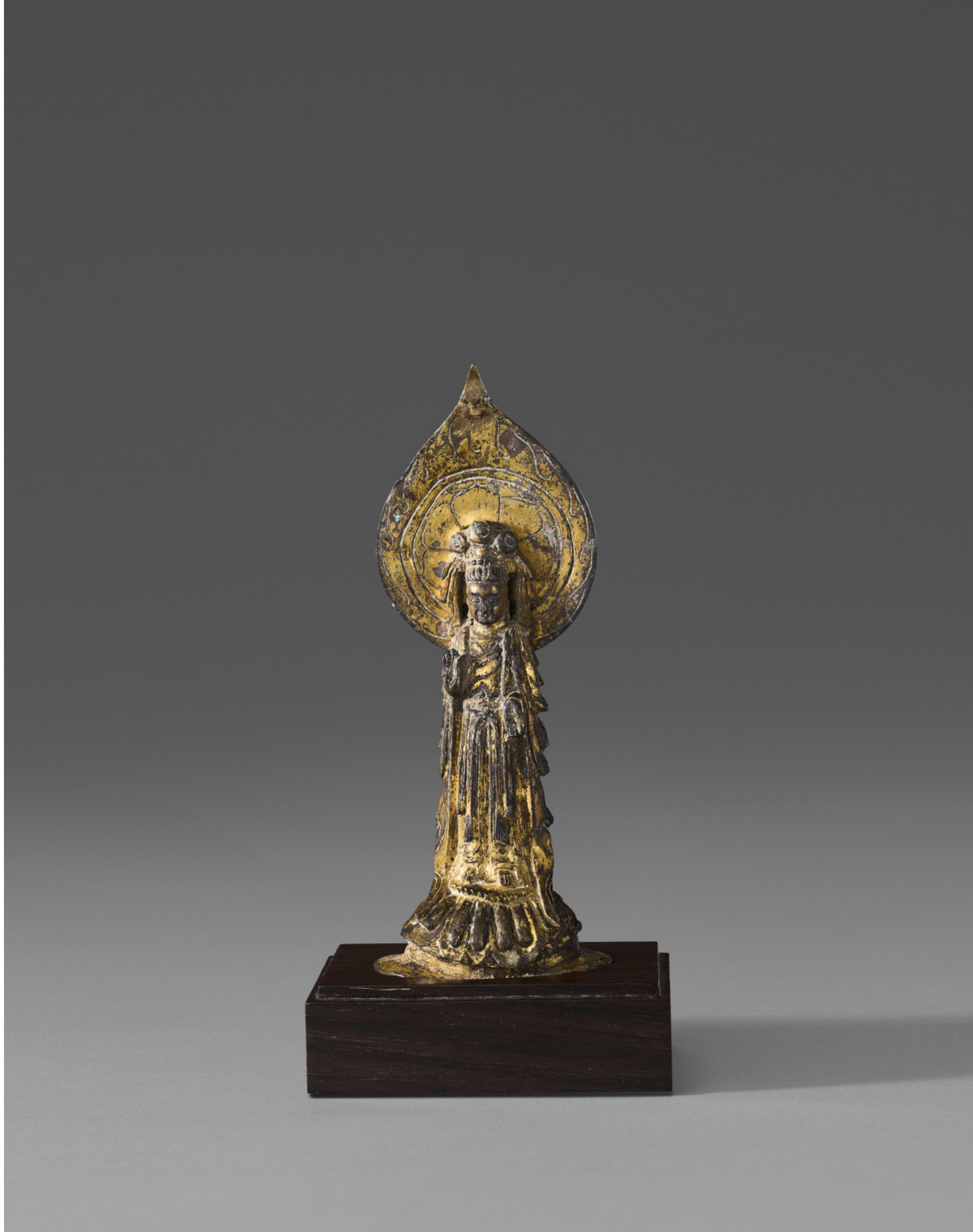


815 LEARN MORE

A GILT-BRONZE STANDING FIGURE OF GUANYIN

EASTERN WEI-NORTHERN ZHOU DYNASTY, MID-6TH CENTURY

5⅜ in. (13.7 cm.) high, cloth box

$12,000-18,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 27.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 6.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 85.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 68-9, no. 27.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 45, no. 6.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 77, no. 85.

東魏/北周 六世紀中葉 鎏金銅觀音菩薩立像

來源:

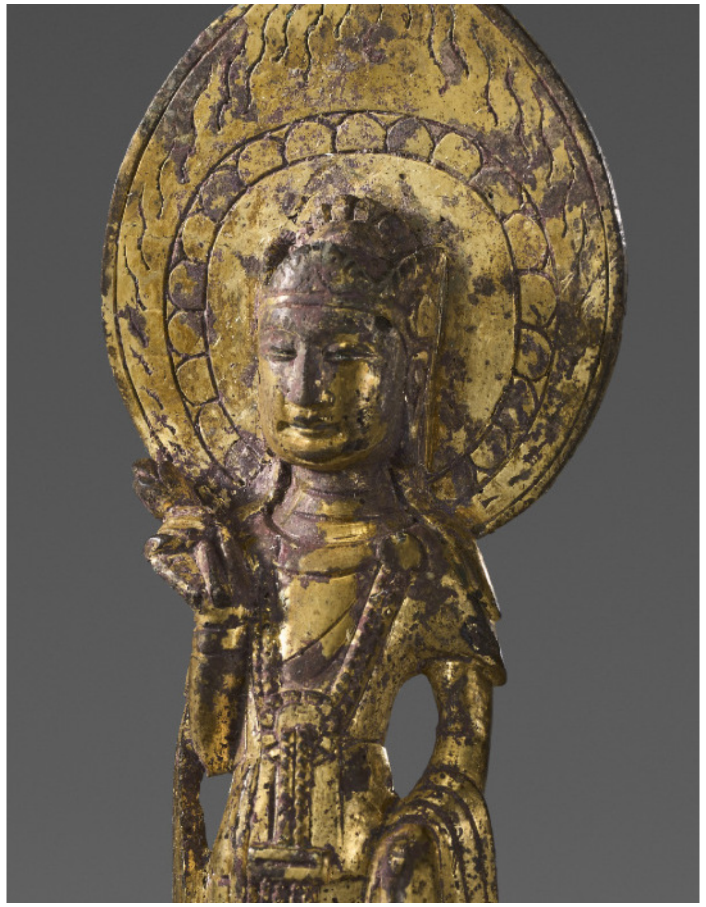
鴻禧美術館，臺北，1993年以前

展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號27
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號6
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北・鴻禧美術館所藏品展」，2001年5月–10月，編號85

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁68–69，編號27
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁45，編號6
鴻禧美術館，《中國美術的精華：台北・鴻禧美術館所藏品展》，東京，2001年，頁77，編號85



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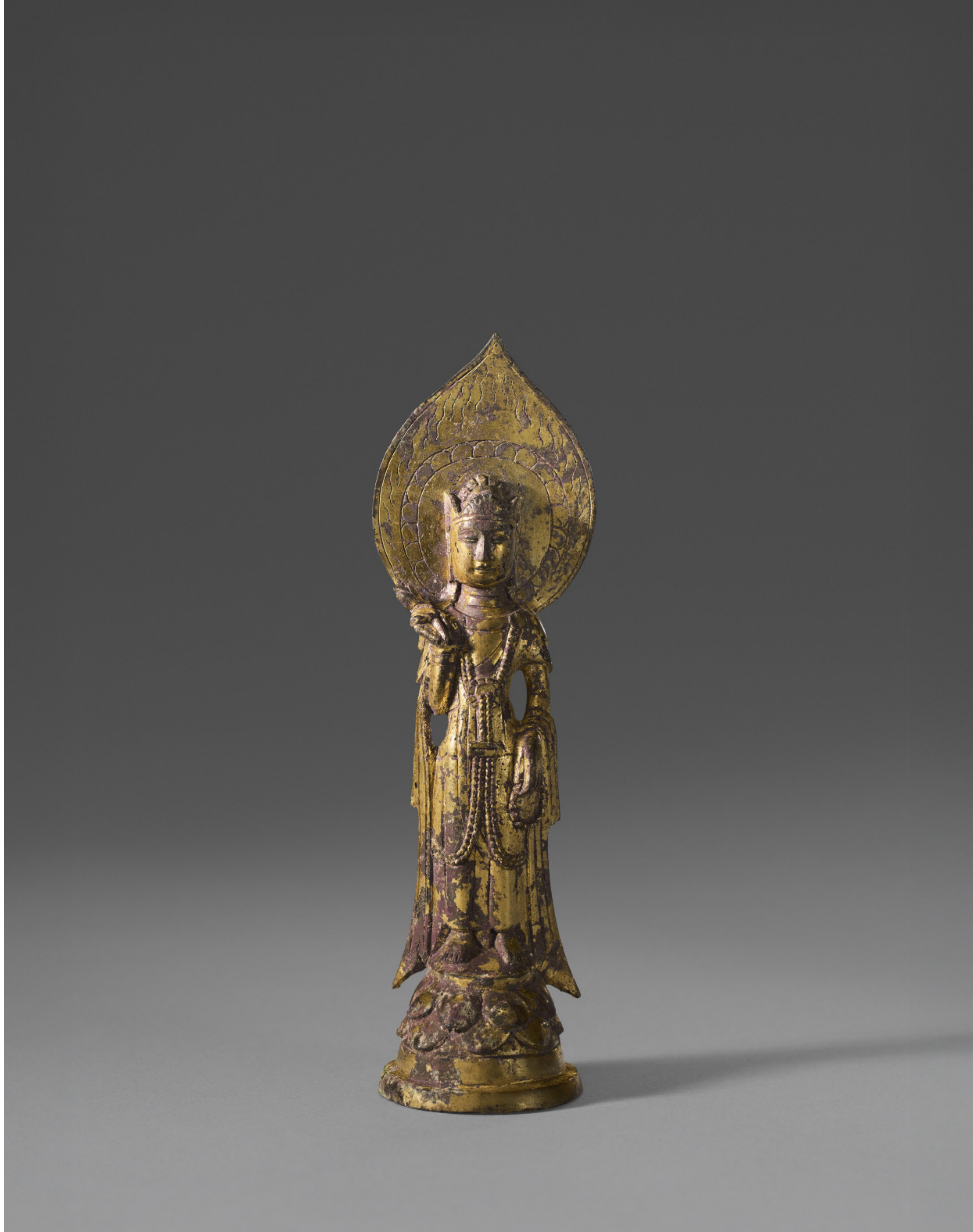
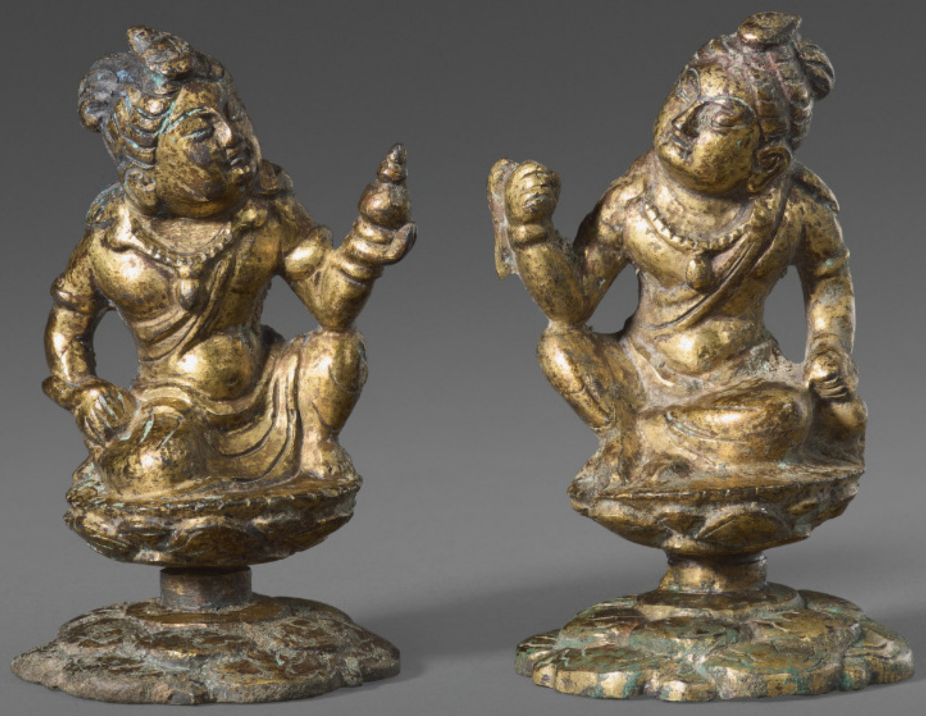




816 LEARN MORE

A PAIR OF SMALL GILT-BRONZE FIGURES OF *BODHISATTVAS*

TANG DYNASTY (AD 618-907)

Each: 2¼ in. (5.7 cm.) high, cloth box

$6,000-8,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 70.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 154-5, no. 70.

唐 鎏金銅護法菩薩坐像一對

來源:

鴻禧美術館，臺北，1993年以前

展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號70

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁154 – 155，編號70

Compare a set of similar Tang gilt-bronze figures illustrated in *Ancient Arts in the Idemitsu Collection*, Japan, 1989, fig, 347, and another very similar pair of *bodhisattvas* included in the exhibition *Buddhist Images in Gilt Metal*, Taipei, 1993, no. 70. Further comparable Tang gilt-bronze figures of *bodhisattvas* include the pair from the Frederick M. Mayer Collection sold at Christie's London, 25 June 1974, lot 136; the pair from the Sze Yuan Tang Collection sold at Christie's New York, 16 September 2010, lot 913; and another pair sold at Christie's New York, 17 March 2017, lot 1023.

817 LEARN MORE

A GILT-BRONZE FIGURE OF STANDING GUANYIN

TANG DYNASTY (AD 618-907)

5 11/16 in. (14.4 cm.) high, cloth box

$8,000-12,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 29.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 72-3, no. 29.

唐 鎏金銅觀音立像

來源:

鴻禧美術館，臺北，1993年以前

展覽:

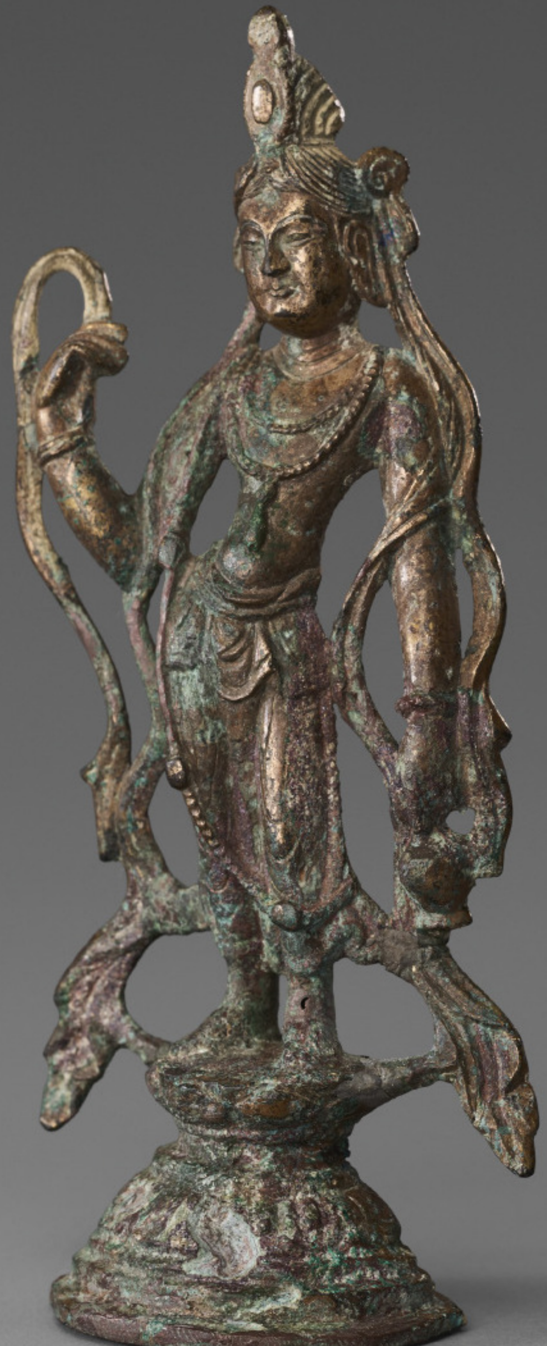
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號29

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁72 – 73，編號29

In *sanskrit*, Avalokiteshvara means 'the lord who looks upon the world with compassion', and can be identified by the small figure of Amitabha Buddha that centers the crown or headdress. Avalokiteshvara can also be identified by the willow branch, 'holy water' bottle, and sometimes a lotus that are held in the hands. In China, Avalokiteshvara is referred to as Guanyin, the goddess of Compassion.

The swirling scarves and graceful stance of this *bodhisattva* are reflective of the 'high Tang' style of other gilt-bronze, stone and painted images of 8th century date. Another gilt-bronze figure of a *bodhisattva*, identified as the Padmapani manifestation of Avalokiteshvara because of the lotus stem held in the right hand, also holds a *kamandalu* in the pendent left hand, and is illustrated by W. Zwalf, *Buddhism: Art and Faith*, British Museum, 1985, p. 203, no. 291. See, also, the similar figure holding a willow branch and a *kamandalu* in the collection of the Asian Art Museum, San Francisco, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 5, Beijing, 2005, pl. 940, and the figure sold in Treasures of the Noble Path: Early Buddhist Art from Japanese Collections; Christie's New York, 14 September 2017, lot 830.



~818 LEARN MORE

A SMALL GILT-BRONZE FIGURE OF A SEATED BUDDHA

TANG DYNASTY (AD 618-907)

6¾ in. (17.1 cm.) high, hardwood stand, cloth box

$30,000-50,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 1.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 88.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 16-17, no. 1.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 79, no. 88.

唐 鎏金銅佛坐像

來源:

鴻禧美術館，臺北，1993年前

展覽:

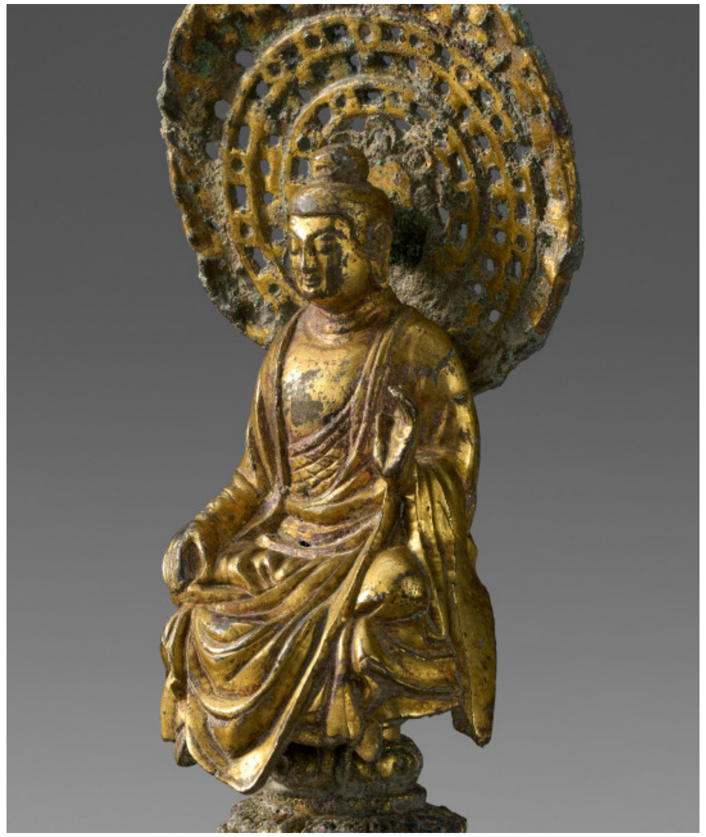
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號1
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北・鴻禧美術館所藏品展」，2001年5月－10月，編號88

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁16－17，編號1
鴻禧美術館，《中國美術的精華：台北・鴻禧美術館所藏品展》，東京，2001年，頁79，編號88

Votive gilt-bronze figures of the Buddha shown seated upon full-blown lotus pedestals, whose petal tips evocatively push up the Buddha's billowing skirts into tiny peaks and swags, became extremely popular from the turn of the eighth century. Two similar gilt-bronze figures in the collection of the Shanghai Museum are illustrated in S. Matsubara, *Chugoku bukkyo chokokushi ron* (The Path of Chinese Buddhist Sculpture), vol. 3, Tang, Five Dynasties, Sung and Taoism Sculpture, Tokyo, 1995, pl. 720 A and B.

The current figure is unusual for performing *abhaya mudra* with the left hand, as this gesture is traditionally performed with the right hand. A gilt-bronze figure of Buddha with left hand held in *abhaya mudra* and right hand resting on the knee, is in the University of Michigan Museum of Art, acc. no. 1964/2.91.



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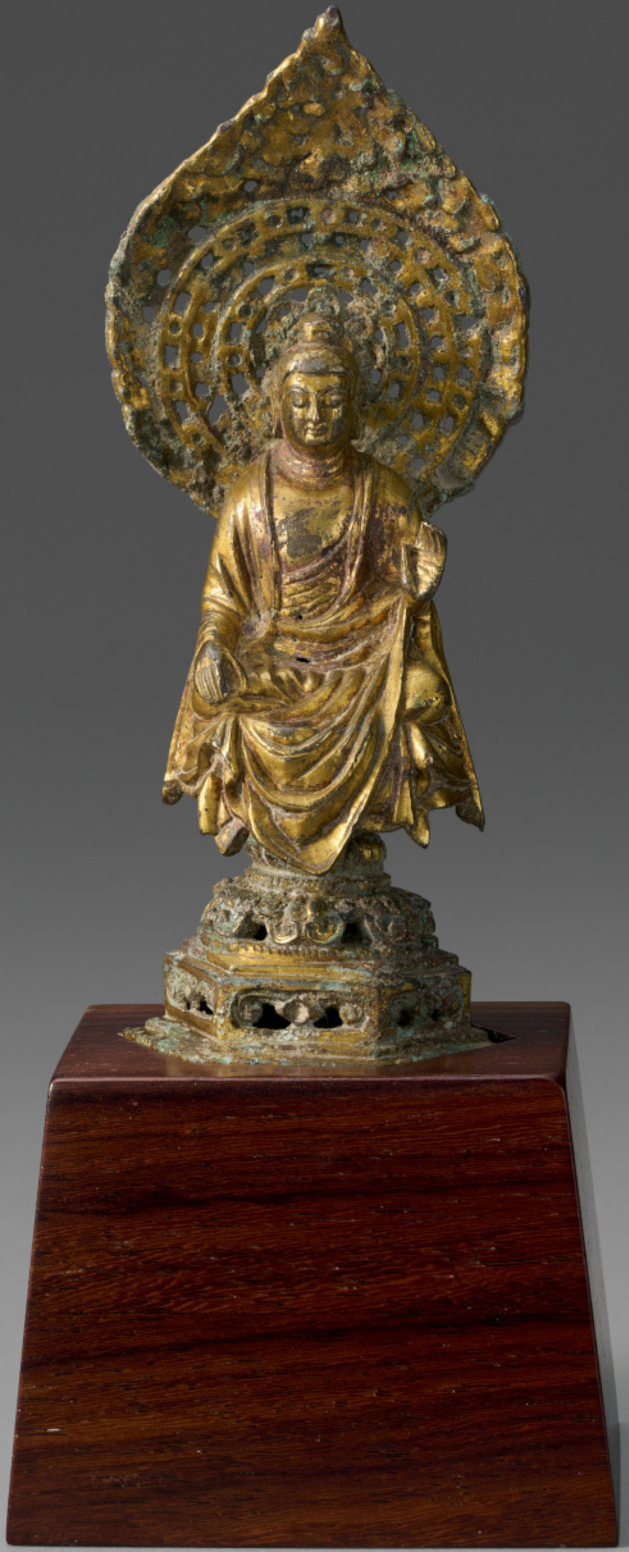


A Rare Gilt-Bronze Figure of a Seated *Bodhisattva*
遼 鎏金銅菩薩坐像

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Dating to the Liao dynasty (AD 916–1125) and complete with its original, integrally cast lotus base, this sculpture represents a *bodhisattva* 菩薩, a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into nirvana 涅槃 in order to assist other sentient beings—有情 or 眾生—in gaining enlightenment. Often exhibited and frequently published, this rare sculpture is a masterpiece of Liao Buddhist art.

Elegantly outfitted in sumptuous trappings, *bodhisattvas* are presented in the guise of an early Indian prince, a reference to Siddhartha Gautama's worldly status before he became the Historical Buddha Shakyamuni 釈迦牟尼佛, implying that as Siddhartha 悉達多喬達摩 (traditionally, c. 563–c. 483 BC), who was born a crown prince, became a Buddha 佛, so will *bodhisattvas* eventually become Buddhas, once all sentient beings have attained enlightenment.

Meaning "enlightened being", a *bodhisattva* is an altruistic being who is dedicated to assisting other sentient beings in achieving release from the *samsara* cycle of birth and rebirth 輪迴 through the attainment of enlightenment; *bodhisattvas* thus embody the *Mahayana* 大乘佛教 ideal of delivering all living creatures from suffering 普度眾生. Thanks to their enormous stores of meritorious *karma*, *bodhisattvas* are able to assist others through the transfer of meritorious *karma* to those in need, a concept known in *Sanskrit* as *parinamana* and in Chinese as *huixiang* 回向 or 迴向.

As witnessed by this figure, *bodhisattvas* are typically depicted with a single head, two arms, and two legs, though they in fact may be shown with multiple heads and limbs, depending upon the individual *bodhisattva* and the particular manifestation as described in the *sutras* 佛經, or sacred texts. Richly attired, *bodhisattvas*, who may be presented either standing or seated, are represented with long hair often arranged in a tall coiffure, or bun, atop the head and with long tresses of hair cascading over the shoulders. A crown sometimes surrounds the high coiffure as seen in this sculpture. *Bodhisattvas* wear ornamental scarves and ribbons, dhotis of rich silk brocade, and a wealth of jewelry that includes necklaces, armlets, bracelets, and anklets. Like Buddhas, *bodhisattvas* have distended earlobes, but, unlike the Buddhas, they typically wear earrings. Though *bodhisattvas* are generally shown barefoot, as in this sculpture, both early Indian and early Chinese images of *bodhisattvas* are occasionally shown wearing sandals, often of plaited straw.

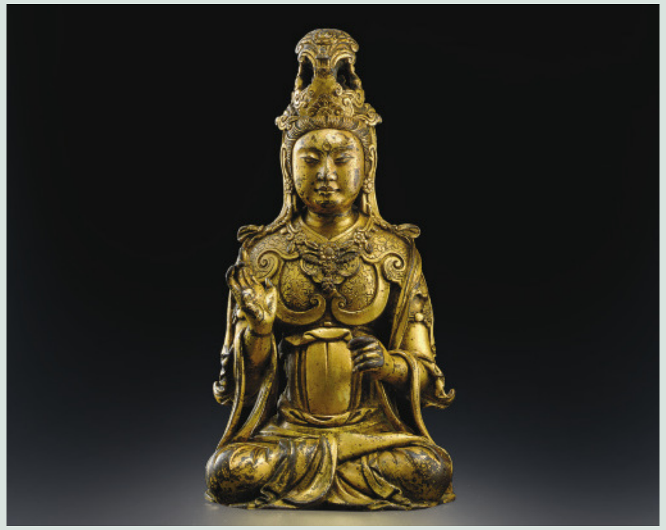


Fig. 1 A very rare and important gilt-bronze figure of a seated bodhisattva, Five Dynasties/Liao dynasty, 10th-11th century, sold in Fine Chinese Ceramics and Works of Art, Christie's New York, 19 March 2008, lot 396.
圖一 五代/遼 十/十一世紀 銅鎏金菩薩坐像，紐約佳士得，20008年3月19日，拍品編號396

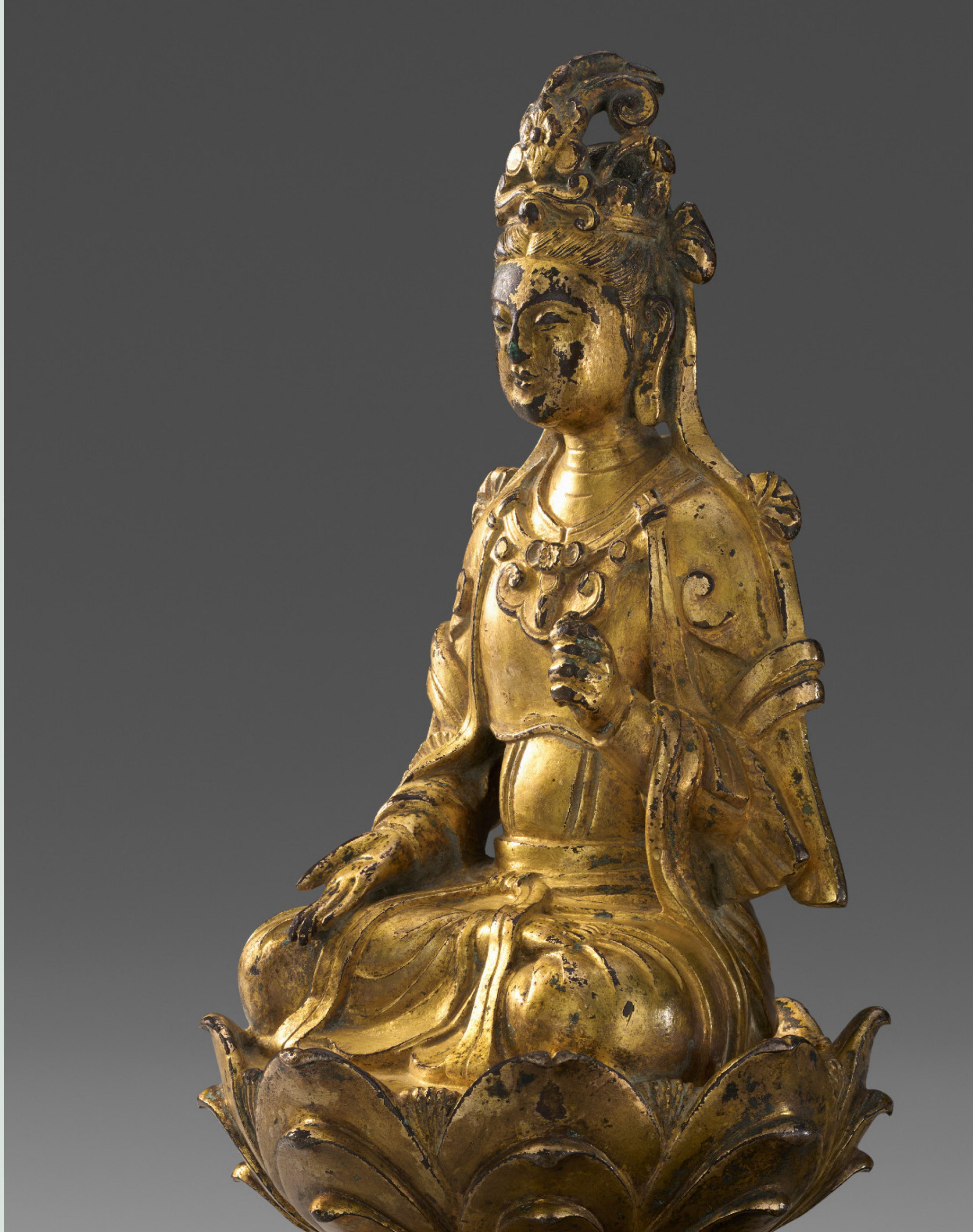
此尊鎏金銅菩薩坐像，施造於遼代，原鑄蓮座至今完具，洵屬可貴。菩薩已證菩提，但悲願未竟，為普濟有情眾生，暫緩趣入涅槃。此像流傳有緒，歷見展陳，屢經著錄，殊為遼代造像傑作。

菩薩遍飾瓔珞，衣飾華麗，悉具古印度王子儀容，以寓悉達多喬達摩（約公元前563年至前483年）尚未成佛時之身相。悉達多生為王儲，終證佛果。菩薩亦待群生盡悟，而後圓證菩提。

「菩薩」義為「覺有情」，謂以利他為懷，導眾生脫離生死輪迴，以證菩提。此即大乘佛教之「普度眾生」精神。菩薩復以所修功德回向有情眾生，同證善果。梵語稱之為 parinamana，漢譯「回向」或「迴向」。

如本像所示，菩薩多見一首、二臂、二足，惟依經典所載不同本願，亦有多首、多臂、多足形貌。菩薩或立或坐，多梳高髻，髮綹及肩，間飾寶冠，即如本像。菩薩披天衣，繫帛帶，下著飾紋腰布，佩戴瓔珞、項鍊、臂釧、手鐲及足釧。其耳垂修長如佛，佩耳璫則別於佛。菩薩大多赤足，正如本像。早期印度及中國造像亦偶有著履，多見草履。

佛典所載菩薩浩如煙海，其中若干因本願不同，各具名號，並各有持物



Buddhist scriptures speak of countless *bodhisattvas*, a few of whom are named and coupled with specific virtues. Such named *bodhisattvas*—Avalokiteshvara, or Guanyin, for example—are identified by their particular iconographic attribute, that is the object or symbol they hold. Due to the lack of an associated iconographic symbol, the identify of the present *bodhisattva* remains unknown.

This sculpture dates to the Liao dynasty (AD 916–1125), probably to the eleventh or early twelfth century. Inhabiting areas of what are now parts of Mongolia and northeast China, the Khitan 契丹, also spelled Qidan, were a nomadic people who rose to prominence during the turbulence that followed the collapse of the Tang dynasty (AD 618–907). Ruling as the Liao dynasty (AD 916–1125)—also known as the Khitan Empire 契丹國—the Khitan extended China's northern frontiers over a vast territorial expanse that, at its height, included the North China Plain, Manchuria, Southern Dauria 達烏里亞 (also known as Transbaikal 外貝加爾湖), and the Mongolian Plateau. Buddhist in religious orientation, the Liao dynasty was the cultural and artistic successor to the Tang dynasty. Even so, as Liao was a neighbor to and coeval with Northern Song (AD 960–1127), the arts of Liao share many stylistic elements with those of the Song, as well.

Stylistic features that point to this sculpture's Liao date include the round face with small mouth and pursed lips; the small, almond-shaped eyes set in deep sockets and partially closed in meditation; the elaborate coiffure that holds the hair not just in a bun but in two loops of hair that arc from the front to back; an elaborate head ornament with a floral motif that rises in front of the arcing tresses of hair; the bows that appear above the ears on either side of the head and from which ribbons descend onto the shoulders; a breastplate with cloud collar 雲肩; a capelet draped over the shoulders with cuffs that flare at the elbows; the exquisite, detailed finishing of both the front and the back of the sculpture; and the numerous scarves, sashes, and ribbons, with a sash tied with a bow at the waist that secures the dhoti 腰布 in place, and with and a long scarf that extends around the back of the figure, flows across the raised arms, and falls gracefully onto the knees.

Like the present figure, the closely related, Liao, gilt bronze, seated *bodhisattva* that sold at Christie's, New York, 19 March 2008, lot 396 wears a breastplate with a cloud collar 雲肩 and has the hair arranged in double loops. **(Fig. 1)** A seated Maitreya sculpture of Liao date in the collection of the British Museum, London (1959,0713.1) is closely related to the present sculpture in style **(Fig. 2)**, as is a Liao seated *bodhisattva* in the Harvard Art Museums (1965.467) and another in the Capital Museum, Beijing. (See: Mei Ninghua and Tao Xincheng, *Buddhist Statues I*, Beijing, 2001, pp. 66-9, nos. 27-30.) Also kindred in style is a Liao gilt bronze representing a six-armed *bodhisattva*, presumably Guanyin, that sold at Christie's New York, 24 March 2004, Lot 81.

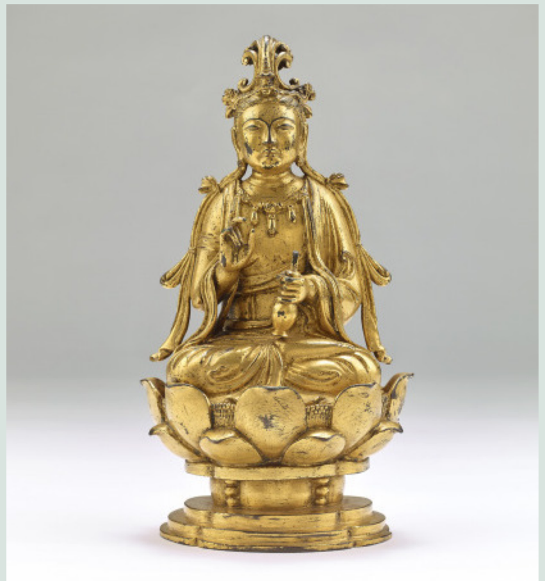


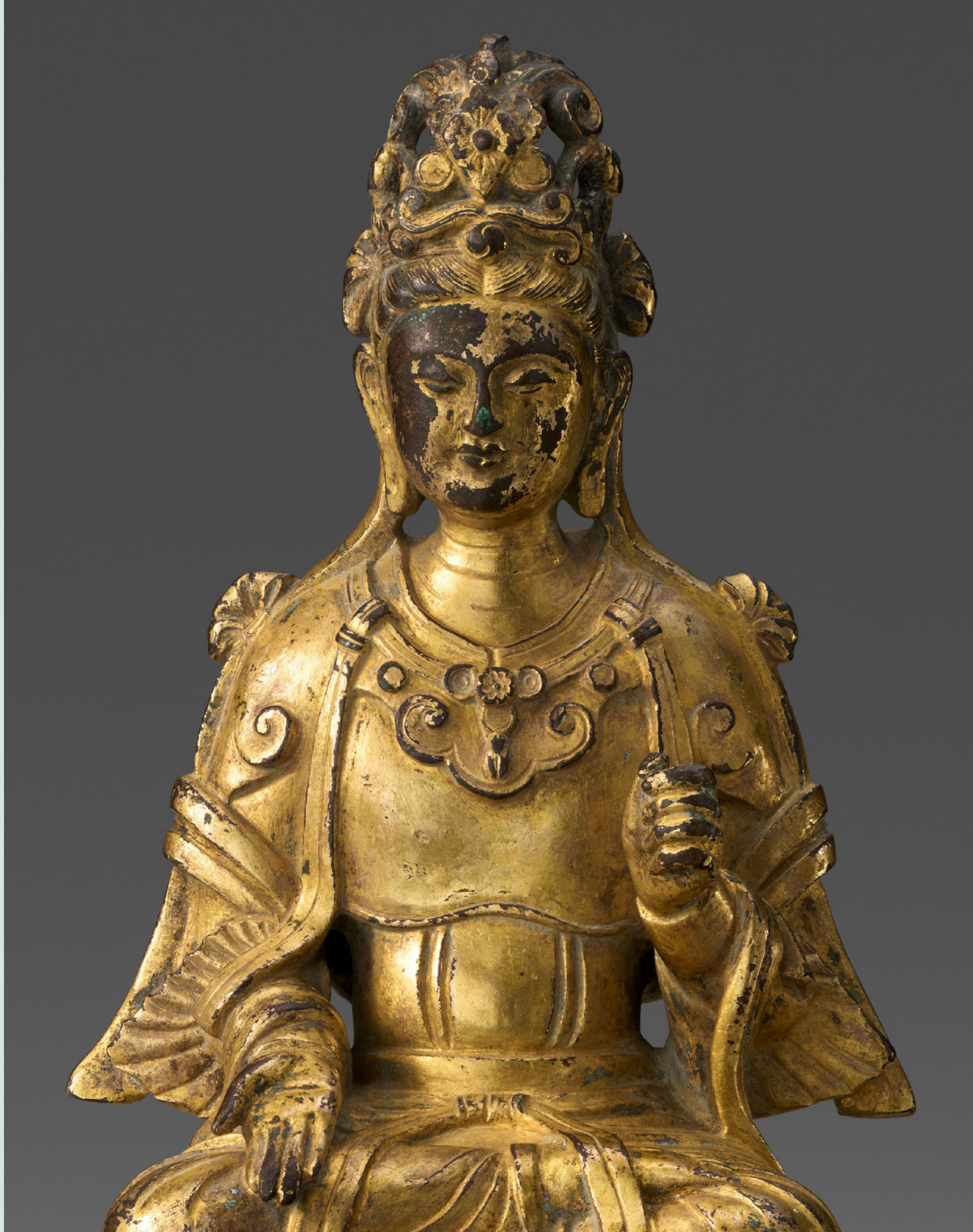
Fig. 2 Figure of the *bodhisattva* Maitreya seated on a lotus throne, Liao dynasty, 11th century. © The Trustees of the British Museum, object number 1959,0713.1.
圖二 遼 十一世紀 銅鎏金彌勒佛坐像，大英博物館珍藏，館藏編號 1959,0713.1. © The Trustees of the British Museum

以資辨識，如觀音持淨瓶。本像所執器物已佚，缺乏可供考據之定相，故其尊名尚難確考。

本像定於遼代（916 – 1125年），信為十一世紀至十二世紀初製。契丹族建立遼國，世居今蒙古高原及中國東北一帶，本屬北方遊牧民族。唐朝滅亡後，中原政局動盪，契丹因時崛起，遂建立遼，亦稱契丹國。其疆域極盛時，涵蓋華北平原、滿洲、達烏里亞（今外貝加爾）以及蒙古高原，幅員廣袤。遼代篤信佛教，其文化與藝術皆承唐代餘緒。遼與北宋（960 – 1127年）接壤，復並世而立，故其藝術風格，與宋代亦頗相契。

本像甚具遼代造像風格，其面圓嘴細，雙唇微斂，目小而略呈杏形，眼窩深嵌，半闔若入禪定。髮式尤見繁麗，不獨高髻聳起，更束雙鬟，前後迴環。頂戴花葉寶冠，峙於捲鬢。兩耳上各飾綵結，垂帶覆肩。身穿胸甲，外覆雲肩。肩披短帔，肘袖外揚。其正背皆精工細作，纖毫畢現。全身帛帶、腰帶及飄帶交錯縈繞，腰間束結，以繫腰布。長帛自背環繞兩臂，飄逸有致，落於膝前。

本像風格，可與存世若干例子比對。紐約佳士得2008年3月19日拍賣一尊遼代鎏金銅菩薩坐像（拍品編號396，**圖一**），其胸甲、雲肩及雙環髮式，皆與本像極為相近。倫敦大英博物館所藏一尊遼代彌勒坐像（館藏編號1959,0713.1，**圖二**），亦與本像風格相合。尚有兩尊遼代菩薩坐像可資比觀，分別藏於哈佛大學藝術博物館（館藏編號1965.467），以及北京首都博物館（見梅寧華、陶信成編，《北京文物精粹大系 – 佛造像卷（上）》，北京出版社，2001年，頁66 – 69，圖版27 – 30）。紐約佳士得2004年3月24日拍賣一尊遼代鎏金銅六臂菩薩像（拍品編號81），疑為觀音，與此尊或同出一系。



819 LEARN MORE

A RARE GILT-BRONZE FIGURE OF A SEATED *BODHISATTVA*

LIAO DYNASTY (AD 916-1125)

7¾ in. (19.7 cm.) high, cloth box

$250,000-350,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 64.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 9.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001 no. 89.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 142-3, no. 64.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 47, no. 9.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 80, no. 89.

遼 鎏金銅菩薩坐像

來源:

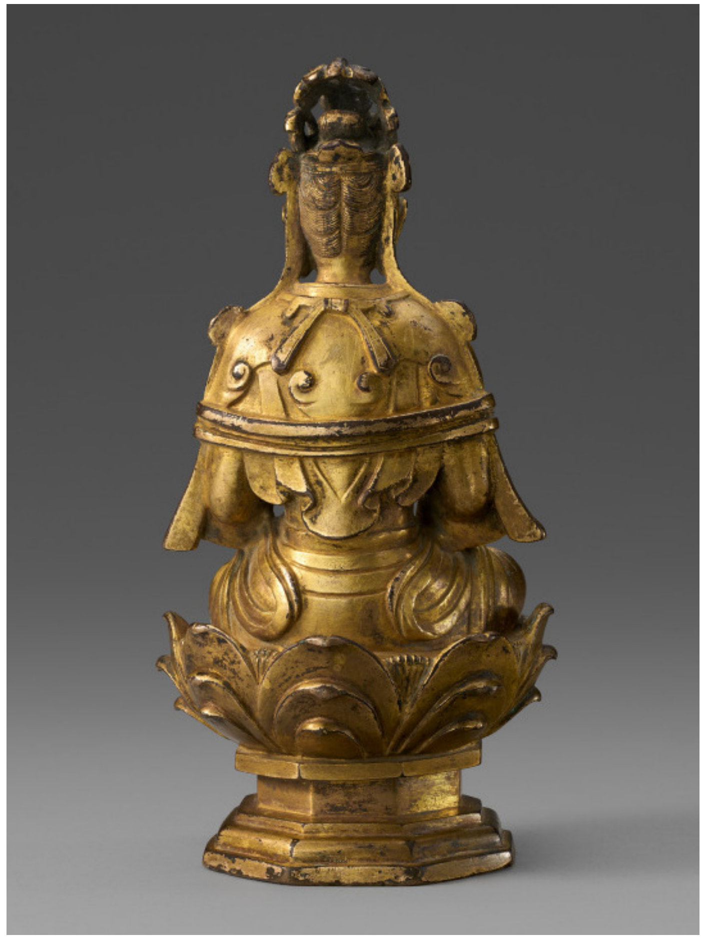
鴻禧美術館，臺北，1993年前

展覽:

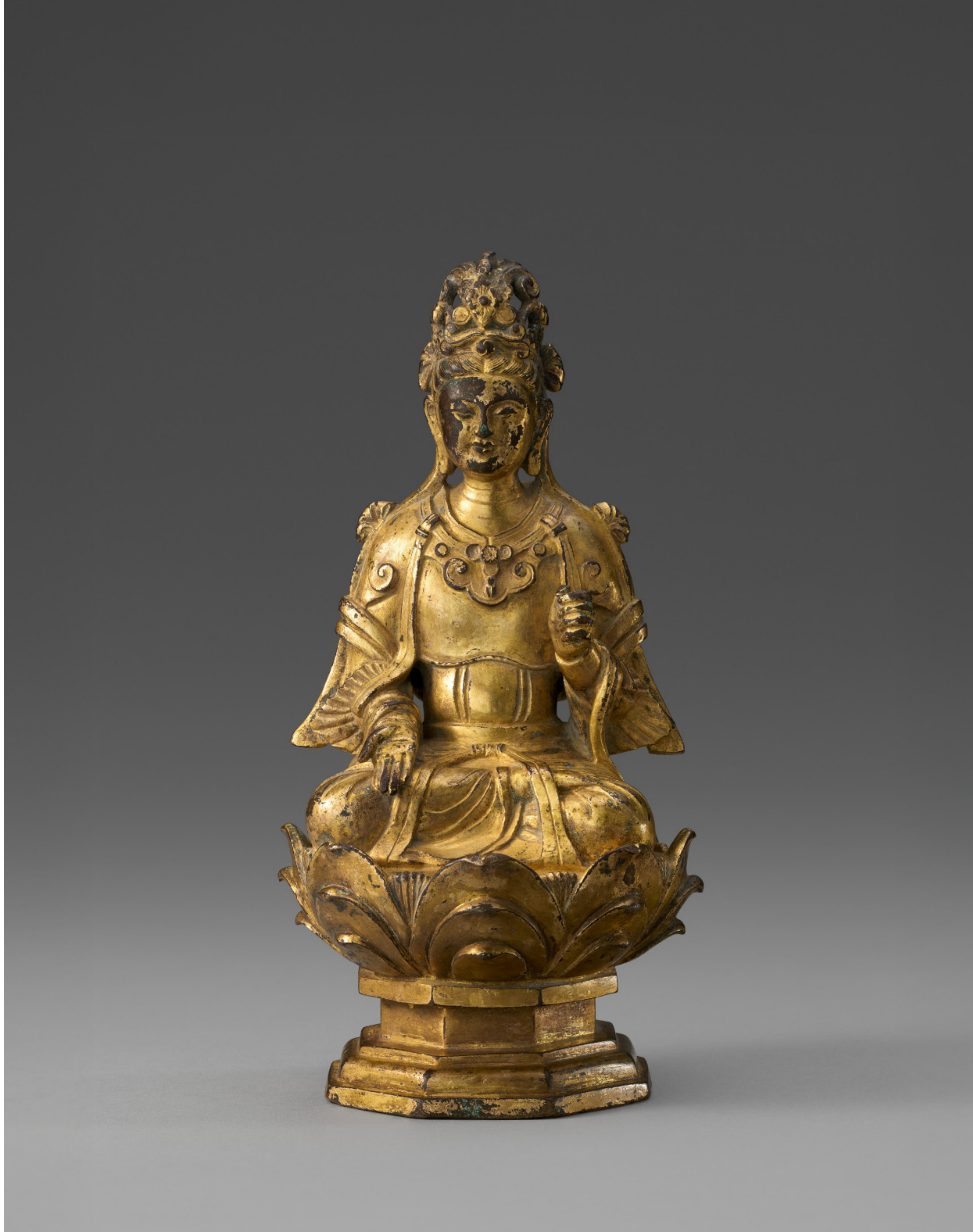
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號64
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號9
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北・鴻禧美術館所藏品展」，2001年5月–10月，編號89

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁142–143，編號64
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁47，編號9
鴻禧美術館，《中國美術的精華：台北・鴻禧美術館所藏品展》，東京，2001年，頁80，編號89



(reverse)



A Rare and Superb Gilt-Bronze Figure of *Avalokiteshvara*

明永樂 鎏金銅大悲觀音坐像 「大明永樂年施」刻款

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Compellingly beautiful, this small Yongle-period (1403–1424) sculpture representing the *Bodhisattva* Avalokiteshvara Mahakarunika seated in the pose of royal ease is exceptionally rare. In Tibeto-Chinese style, it was made for the Imperial Court during the Yongle reign (1403–1424) of the Ming dynasty (1368–1644) as evinced by the inscription reading *Da Ming Yongle nian shi*.

The crown, compassionate countenance, elaborate coiffure, princely garb, and wealth of jewelry identify this figure as a *bodhisattva* 菩薩, a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into *nirvana* 涅槃 in order to assist other sentient beings—有情 or 眾生—in gaining enlightenment and thereby release from the *samsara* cycle 輪迴 of birth and rebirth. Thanks to the enormous stores of meritorious *karma* they have amassed, *bodhisattvas* are able to assist others through the transfer of meritorious *karma* to those in need.

The lotus blossom at each shoulder combined with the *sutra* 佛經, or sacred book, resting atop the lotus at the proper right identify this sculpture as an image of the *Bodhisattva* Avalokiteshvara, known as Guanshiyin Pusa 觀世音菩薩 in Chinese or simply as Guanyin 觀音, the *Bodhisattva* of Compassion. A translation of the *Sanskrit* name Avalokiteshvara, Guanshiyin means "[The One Who] Perceives the Sounds of the World", a reference to Guanyin's ability to hear both the cries of the afflicted and the prayers of supplicants. Guanyin, a spiritual emanation of the Buddha Amitabha 阿彌陀佛, guards the world in the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya 彌勒, the Buddha of the Future.

The Sanskrit term Mahakarunika means "All Compassionate" 大悲 and denotes a deity's universal compassion for all beings. In the context of a Buddhist deity, Mahakarunika 大悲 is best translated as "the Great Compassionate One". Used mainly in *Vajrayana* Buddhism 金剛乘佛教—i.e., Tantric or Esoteric Buddhism—Mahakarunika 大悲 is another name for the *Bodhisattva* Avalokiteshvara; it emphasizes the *bodhisattva*'s boundless compassion. The combined name of Avalokiteshvara Mahakarunika, or Dabei Guanyin 大悲觀音 in Chinese, thus amplifies and underscores Avalokiteshvara as the embodiment of all-embracing compassion.

This sculpture presents the *bodhisattva* seated with body erect, back straight, and shoulders nearly level, the head turned slightly to the (figure's) right, and with the eyes downcast and heavily lidded. The figure's proper right leg is flexed and pulled up with the knee at chest height, the extended right arm flexed with the

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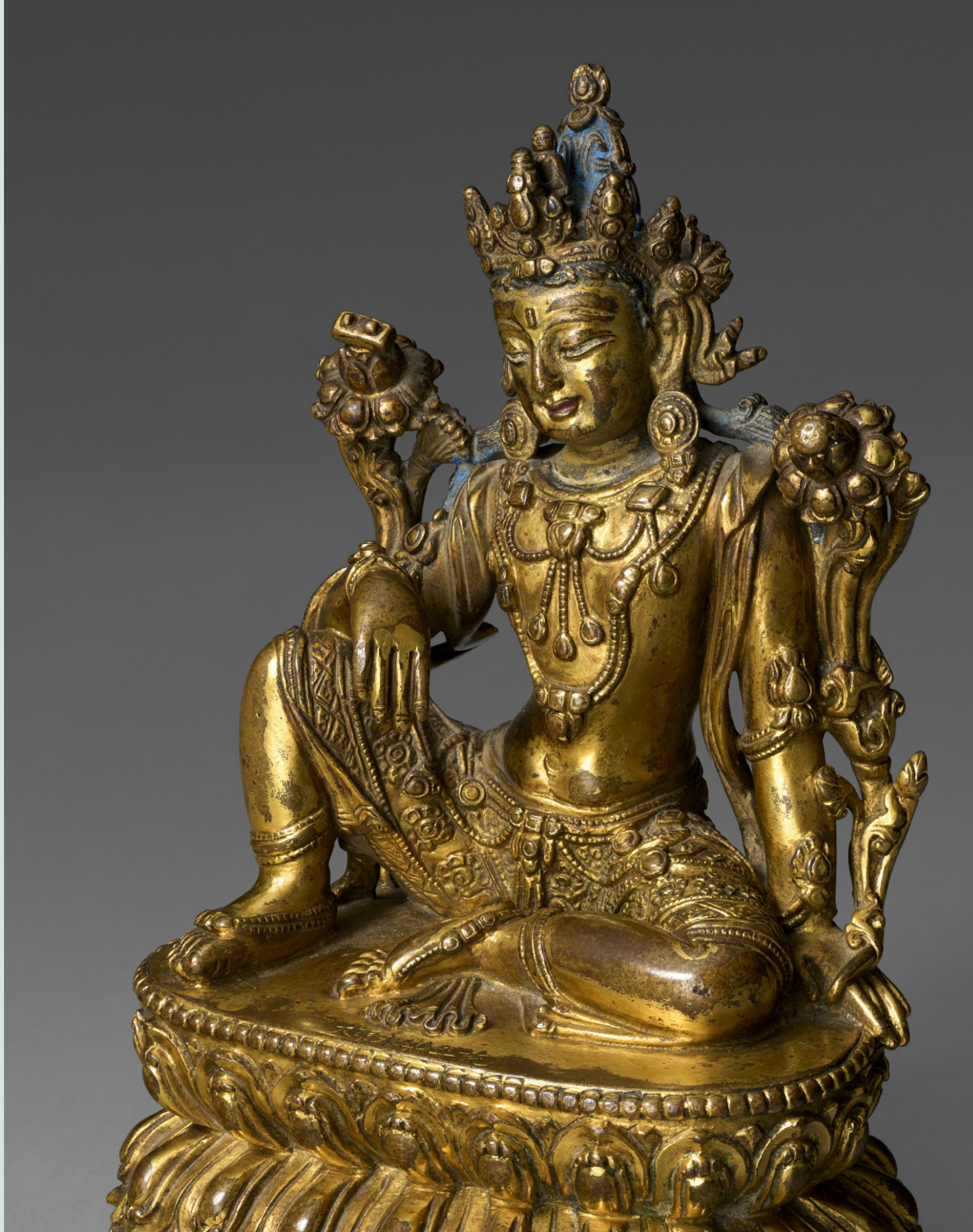
此尊菩薩像小巧，相好端嚴，風姿殊絕，作遊戲坐姿，洵為稀世。其制兼融藏漢風格，刻「大明永樂年施」款，為明代永樂年間（1403–1424年）宮廷敕造。

菩薩頂戴寶冠，面容慈愍，髮髻華麗，身著王子衣裝，遍飾珠寶瓔珞，悉具菩薩妙相。菩薩雖已證菩提，然悲願宏深，暫緩入涅槃，以普濟一切有情眾生，同證覺悟，終離生死輪迴。菩薩積功既厚，得以迴向功德，拔除苦厄，濟諸有情。

像兩肩各出蓮花，一花承經卷，屬觀世音菩薩之表徵。漢語「觀世音菩薩」或「觀音」，出自梵語 Avalokiteśvara，義謂「觀察世間聲音者」。凡眾生悲泣呼號、虔誠祈願，觀音無不聞而赴之。觀音乃阿彌陀佛之化現，於釋迦牟尼佛示寂後、彌勒佛降世前，護持世間眾生。

梵語Mahākaruṇika，義為「大悲」，專顯菩薩慈悲廣大。就佛教尊像而言，Mahākaruṇika宜譯為「大悲者」或「大悲尊」，主要流行於金剛乘佛教（密教）傳統，為觀世音菩薩之別號，以彰其悲心無量。故Avalokiteśvara Mahākaruṇika，漢譯「大悲觀音」，益見觀世音菩薩乃無盡悲願之具現。

此像正身端坐，脊直肩平，首微向右，雙目低垂，眼瞼半掩，神情靜穆。右腿屈舉，膝高及胸。右臂屈肘，憑膝而安。右手舉於胸前，五指舒展，優雅下垂。左腿橫屈，平置蓮座，與右腿相錯成勢。左臂下垂，左手按座，以資承持。



elbow resting on the right knee and the hand held at chest level, the fingers gracefully pointing downward. Also flexed and folded, the left leg lies flat on the top of the lotus base and perpendicular to the right leg. Lowered, the left arm descends straight down with the hand resting atop the base for support.

In formal terms, the figure sits in the pose of royal ease, which is called *youxizuo* 遊戲座 in Chinese and which is a literal translation of the *Sanskrit* terms *lalitasana, rajalalitasana,* and *maharajalalitasana*, the several terms denoting the exact placement and arrangement of the legs. The pose of royal ease traces its origins to ancient India; popular in northeastern India during the Pala dynasty (750–1174), the pose and sensuous style were transmitted to Nepal and Tibet which, in turn, would influence Chinese sculpture.

The present sculpture's immediate visual and stylistic predecessors are those gilt bronze sculptures representing *bodhisattvas* seated in the pose of royal ease produced during the Yuan (1279–1368) and earliest years of the Ming such as the Guanyin sculpture that sold at Christie's, London, on 14 May 2019 (Lot 116) or those in the Asian Art Museum, San Francisco (B60S566), British Museum, London (1947,0712.392), and Musée Guimet, Paris (MG 10639).

The formulaic, six-character inscription reading *Da Ming Yongle nian shi*, which is engraved at the center of the base's flat top and which may be translated "Bestowed [during the] Yongle era [of the] Great Ming", dates this sculpture to the Yongle reign (1403–1424) of the Ming dynasty, a period of great artistic refinement in China. Engraved after casting, inscriptions on such Tibeto-Chinese-style bronzes typically read from left to right, as seen here, and end with the verb *shi*, in this context meaning "bestow", rather than with the verb *zhi*, meaning "made", which is typically seen in the imperial marks of porcelains of the same period.

A Yongle-marked gilt bronze representing Avalokiteshvara seated in the pose of royal ease and holding a book sold at Christie's New York, 20 March 2014, lot 1622, **(Fig. 1)** and a Xuande-period gilt bronze of Avalokiteshvara seated in exactly the same pose as the present figure and dated by inscription to 1435 sold at Sotheby's Hong Kong, 8 April 2011, lot 2839. The collection of the Metropolitan Museum of Art, New York, includes a related Yongle gilt bronze representing the *Bodhisattva* Manjushri with four arms 四臂文殊菩薩 (2001.59), and a stylistically comparable sculpture of a seated *Bodhisattva* Tara 多羅菩薩 with an incised Yongle mark is in the collection of the Harvard Art Museums, Cambridge, MA (1992.289). The Himalayan Art Resources website illustrates and describes two Chinese gilt bronze sculptures now in private collections that depict Avalokiteshvara seated in the same posture as the present figure; lacking inscriptions, those sculptures have been ascribed to the fifteenth century on the basis of style (object nos. 1587 and 32746).

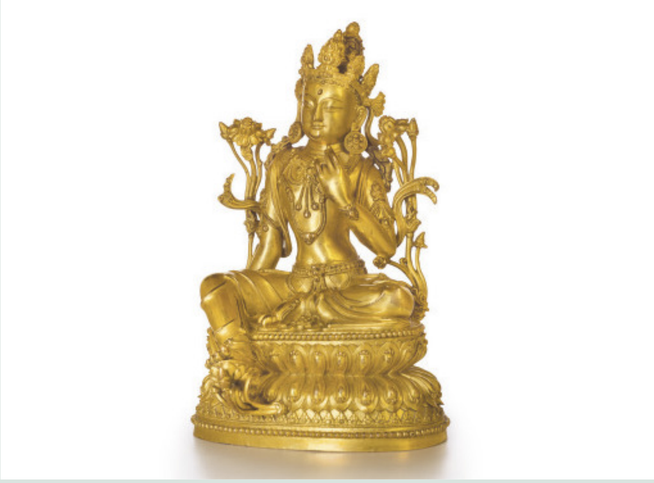


Fig. 1 A rare and superbly cast gilt-bronze figure of Avalokiteshvara, Ming Dynasty, Yongle six-character mark inscribed in a line and of the period (1403-1425), sold in The Sublime and the Beautiful: Asian Masterpieces of Devotion, Christie's New York, 20 March 2014, lot 1622.
圖一 明永樂 銅鎏金觀音坐像 ，「大明永樂年施」單行刻款，般若妙相：虔誠信仰藝術精品；紐約佳士得，2014年3月20日，拍品編號1622

此像坐法，佛家稱「遊戲坐」，乃梵語lalitāsana、rājalalitāsana及mahārājalalitāsana諸稱之統譯，各稱就足勢而別。此坐姿源流可上溯古印度，盛行於帕拉王朝（750–1174年）時期之印度東北，其體勢柔婉，後傳入尼泊爾及西藏，繼而影響中國佛教造像。

若究此像風格淵源，可考諸元代及明初所造鎏金銅像。例見2019年5月14日倫敦佳士得拍賣（拍品編號116），以及現藏美國舊金山亞洲藝術博物館（館藏編號B60S566）、倫敦大英博物館（館藏編號1947,0712.392）與巴黎吉美亞洲藝術博物館（館藏編號MG10639）之同類造像。

本座底刻「大明永樂年施」六字款，意謂大明永樂年間奉施。其時國勢昌隆，百工競巧，御府工藝臻於極盛。藏漢風格金銅造像，皆先鑄像而後鐫款，字行自左而右，一如本例，末署「施」字，取奉施之義，御窯瓷器則多用「製」字。

一尊帶永樂年款、同採遊戲坐姿且肩蓮承經之鎏金銅觀音像，2014年3月20日經紐約佳士得拍賣（拍品編號1622，**圖一**）。另有一尊紀「宣德十年」（1435年）之鎏金銅觀音像，姿態與本像幾乎全同，2011年4月8日經香港蘇富比拍賣（拍品編號2839）。紐約大都會藝術博物館藏有一尊永樂款鎏金銅四臂文殊菩薩像（館藏編號2001.59），亦可資比較。美國哈佛大學藝術博物館藏有一尊風格相近、同刻永樂款之多羅菩薩坐像（館藏編號1992.289）。喜馬拉雅藝術資源網站（Himalayan Art Resources）所錄兩尊現由私人收藏之鎏金銅觀音像，其坐姿與本像相同，雖無年款，然風格與十五世紀造像相符（編號1587及32746）。

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A RARE AND SUPERB GILT-BRONZE FIGURE OF *AVALOKITESHVARA*

YONGLE SIX-CHARACTER *NIANSHI* MARK INCISED IN A LINE AND OF THE PERIOD (1403-1425)

4⅝ in. (11 cm.) high, cloth box

$70,000-100,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:
Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 31.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 13.

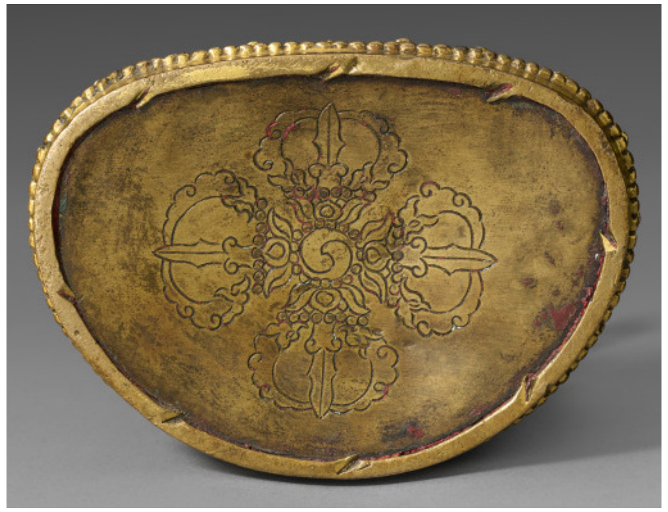
LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 76-7, no. 31.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 49, no. 13.

明永樂 鎏金銅大悲觀音坐像 「大明永樂年施」刻款

來源:
鴻禧美術館，臺北，1993年以前

展覽:
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號31
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號13

出版:
鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁76－77，編號31
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁49，編號13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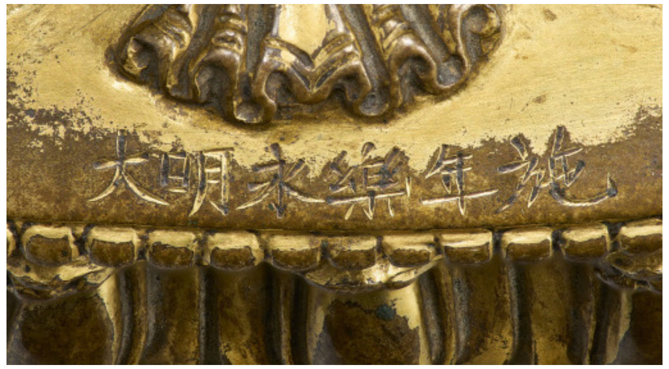

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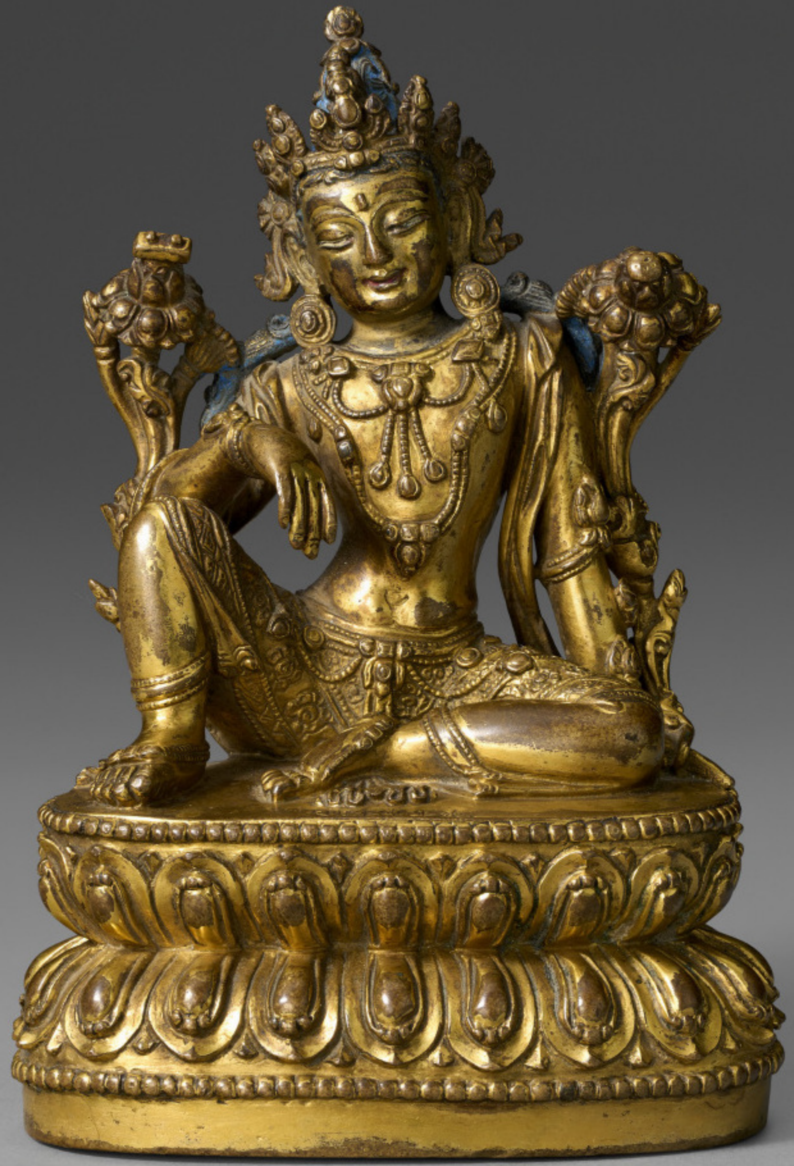

A Rare and Magnificent Gilt-Bronze Figure of Vajrapani

明宣德 鎏金銅金剛手菩薩坐像 「大明宣德年施」刻款

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Identified by the *vajra* 金剛杵, or "thunderbolt scepter", held in the upraised right hand, this rare sculpture represents the *Bodhisattva* Vajrapani, who is known in Chinese as Jin'gangshou Pusa 金剛手菩薩, or "holder of the thunderbolt", and who is the protector of the Historical Buddha Shakyamuni 釈迦牟尼佛. In Tibeto-Chinese style, this important sculpture was made for the Imperial Court during the Xuande reign (1426–1435) of the Ming dynasty (1368–1644) as evinced by the inscription reading *Da Ming Xuande nian shi*.

Extensively represented in Buddhist art, Vajrapani is among the earliest to appear of the three protective *bodhisattvas* associated with the Buddha. Each of them symbolizes one of the Buddha's virtues: Avalokiteshvara 觀世音菩薩 manifests the Buddha's immense compassion, Manjushri 文殊菩薩 manifests the Buddha's wisdom, and Vajrapani not only protects the Buddha but manifests the his power. Vajrapani is also widely venerated in his dual manifestation as the "*vajra* warriors" 金剛力士—also known as the "Benevolent Kings" 仁王—the two loincloth-clad, muscular guardian deities who typically stand on either side of the *shanmen* gate 山門殿, the main gateway to a temple or monastery, and thereby guard the temple precincts.

A *vajra* 金剛杵, a Buddhist ritual implement, is a short, symmetrical metal scepter with two spherical heads, each with curved prongs; it symbolizes the properties of a diamond (hardness and indestructibility) and a thunderbolt (irresistible force) while also emblemizing spiritual power and firmness of spirit. In holding the *vajra*, Vajrapani represents the Buddha's power. With his left hand at chest level, he forms a variation on the *vitarka-mudra* 尋印, the palm facing outward, the ring finger touching the thumb to form a circle. The gesture symbolizes discursive reasoning and thought. (A ritual hand gesture, a *mudra* 手印 symbolizes a particular action, power, or attitude of a deity.)

In fact, Vajrapani is a *bodhisattva* 菩薩, a benevolent being who has gained enlightenment but who has selflessly postponed entry into *nirvana* 涅槃 in order to assist other sentient beings—有情 or 眾生—in gaining enlightenment. Meaning "enlightened being", a *bodhisattva* is an altruistic being who is dedicated to assisting other sentient beings in achieving release from the samsara cycle of birth and rebirth 輪迴 through the attainment of enlightenment.

The style of this sculpture belongs to a long artistic tradition that can be traced to northeastern India in the eleventh and twelfth centuries, which then spread to Nepal and Tibet. The flowering of the Nepali variant of that style in China during the Yuan dynasty (1279–1368) is often linked to the influence of Anige 阿尼哥 (1245–1306), a young Nepali artist who was brought to Beijing in 1262 by Chogyal Phags'pa 八思巴 (1235–1280), an influential Tibetan monk of the Sakya sect and state preceptor for Khubilai Khan 忽必烈 (1215–1294), the founder of the Yuan dynasty. Anige played an

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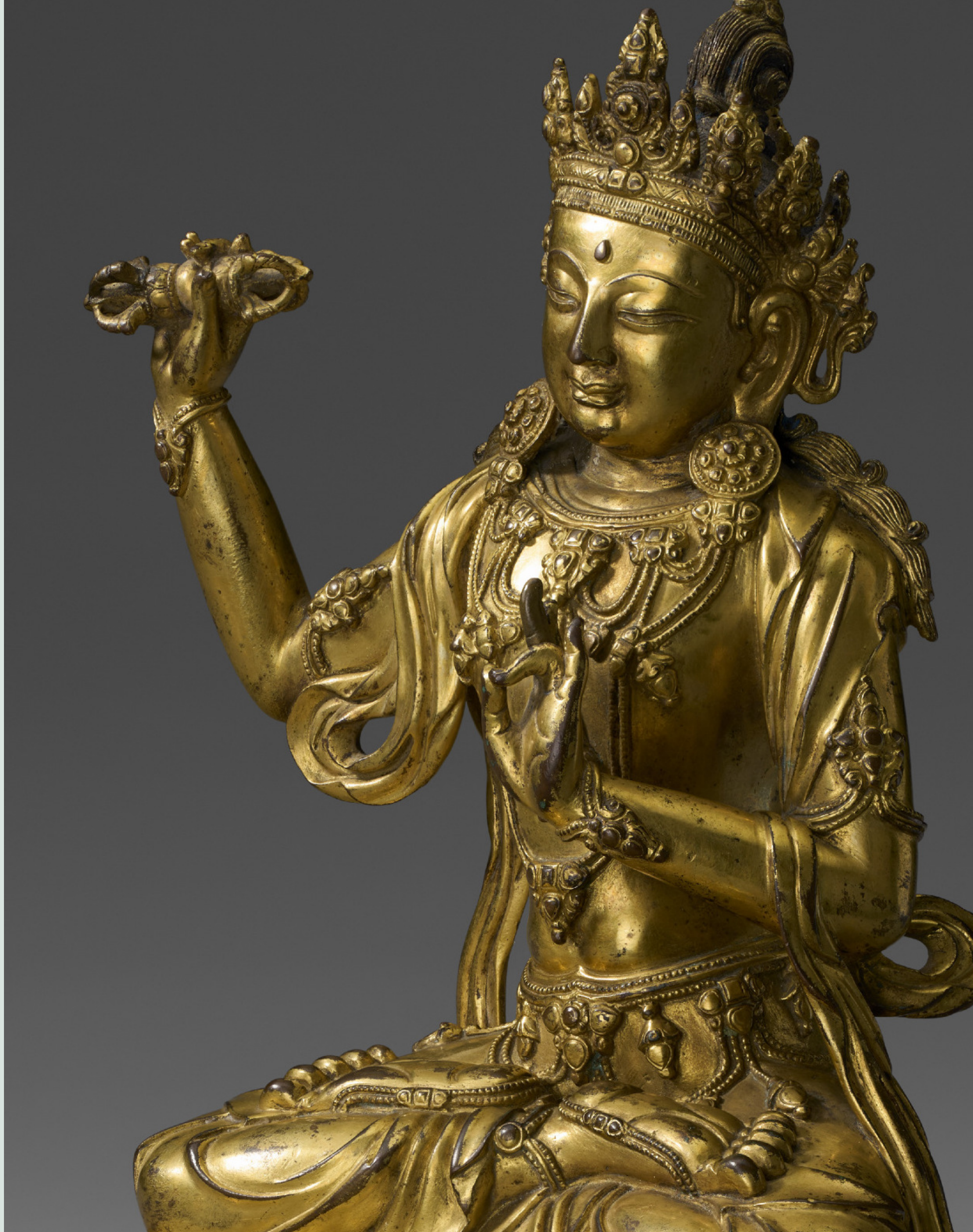
此像右手高擎金剛杵，可識為金剛手菩薩。「金剛手」，梵文Vajrapani，義為執金剛杵者，乃釋迦牟尼佛之護法。像呈藏漢風格，刻「大明宣德年施」六字款，為明代宣德年間（1426 – 1435年）宮廷施造。

金剛手菩薩為佛教常見造像，在佛陀三大護法菩薩中最早見諸藝術。三者各表佛德，觀音主大悲，文殊彰大智，金剛手則護佛而司威。金剛手菩薩又廣奉為「金剛力士」（亦稱「仁王」）之化身，即寺院山門殿左右二護法神。其像腰繫短裙，體格魁偉，以衛伽藍。

金剛杵乃佛教法器，其制短巧，左右匀稱，金屬所造，兩端作球首，各出曲叉。「金剛」兼具金剛石與雷霆二義，前者堅不可摧，後者威猛難擋，寄寓無量精力與堅定意志。金剛手菩薩執金剛杵，以彰佛陀威德。左手舉至胸前，結尋印之一式，掌心向外，無名指與拇指相捻成環，象徵議論與思辨。（手印在佛教象徵神祇特定行止、威力或德相。）

金剛手菩薩悲願宏深，緩入涅槃，以度世間有情，同證覺悟。菩薩，義為「覺有情」，專以濟度眾生，令其證悟，永離生死輪迴。

此像風格，承襲自悠久藝術傳統，可溯源十一、十二世紀印度東北，其後流播尼泊爾、西藏。尼泊爾一派於中國蔚然成風，其盛多歸功於阿尼哥（1245 – 1306年）。阿尼哥本為尼泊爾工藝家，1262年由薩



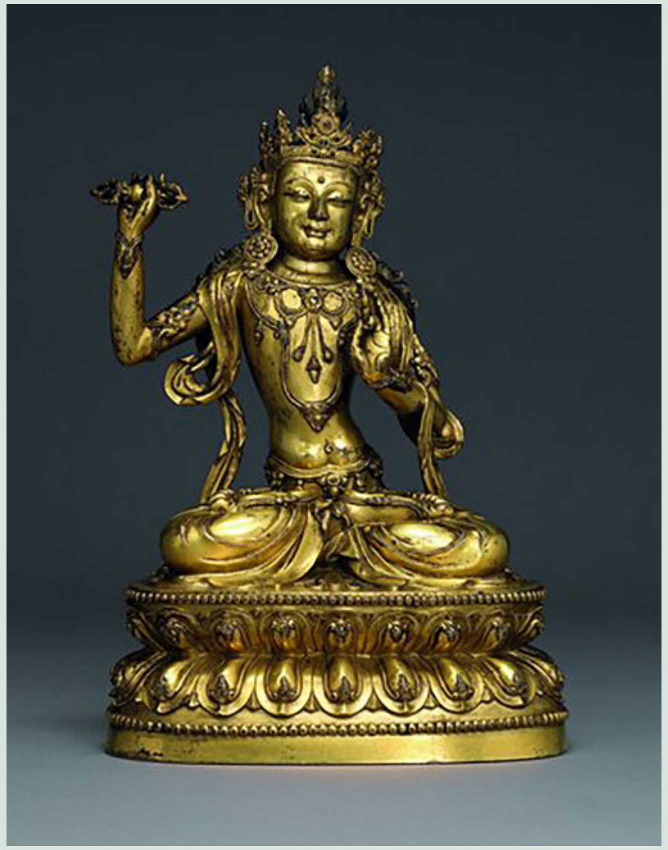


Fig. 1 A rare gilt-bronze figure of Vajrapani, Xuande incised six-character presentation mark and of the period (1426-1435), sold in Important Chinese Ceramics and Works of Art, Christie's Hong Kong, 26 November 2014, lot 3107.
圖一 明宣德 銅鎏金金剛手菩薩坐像 「大明宣德年施」款，香港佳士得，2014年11月26日，拍品編號3107

important role at the Mongol court, serving as the director of all artisan classes and as the controller of the Directorate for Imperial Manufactories 少府監.

Although Tibetan Buddhist imagery began to appear in the repertory of Chinese art already in the Yuan dynasty, Tibetan influence on Chinese Buddhist art became far more pronounced in the Ming dynasty, particularly during the Yongle era (1403–1424), when the imperial court looked favorably upon Buddhism and made a concerted effort to build secular and religious alliances with Tibet, even inviting Tibetan monks to the capital, Beijing, to conduct religious services. Such Tibetan influence manifests itself in the sensuousness of the art, as witnessed in this figure's elegant proportions, S-curved posture, dazzling jewels, refined gestures, abundant and meticulously rendered details, and compressed double-lotus base. As important as Tibetan-influenced works of art were early in fifteenth-century China, particularly during the Yongle and Xuande (1426–1435) reigns, Tibetan-style Buddhism was little practiced outside the imperial court, so most such images likely were made for the court, as indicated by the imperial inscriptions.

This sculpture's broad shoulders, smooth torso, and long legs derive from Indian traditions, as do the sheer, diaphanous drapery and such items of jewelry as the bracelets and armbands. By contrast the broad, somewhat square face with high cheekbones, sensuous eyes, and elegantly curved eyebrows; the Five-Point Crown 五佛冠—also called the Five Buddha Crown as each vertical element represents one of the Five Dhyani Buddhas 五智如来; the large, circular earrings; the long, elaborate, beaded necklace; and the beaded cincture at the waist and beaded anklets all stem from Nepali and Tibetan traditions.

Numerous sculptures in this Nepali-Tibetan-influenced style were produced during the Yongle and Xuande reigns, the style continuing into the sixteenth century with but little change or evolution. The soft folds in the scarf draped over the bodhisattva's shoulders and arms and the loose pleats of the sarong-like *dhoti* 腰布 are typical of works produced in the imperial workshops during the Yongle and Xuande reigns, as is the careful finishing of the back.

The formulaic, six-character inscription reading *Da Ming Xuande nian shi*, which is engraved at the center of the base's flat top and which may be translated "Bestowed [during the] Xuande era [of the] Great Ming", dates this sculpture to the Xuande reign (1426–1435) of the Ming dynasty, a period of great artistic refinement in China. Engraved after casting, inscriptions on such Tibeto-Chinese-style bronzes typically read from left to right, as seen here, and end with the verb *shi*, in this context meaning "bestow", rather than with the verb *zhi*, meaning "made", which is typically seen in the imperial marks of porcelains of the same period.

A virtually identical, Xuande-marked, gilt-bronze sculpture of Vajrapani sold at Christie's Hong Kong, 26 November 2014, lot 3107. **(Fig. 1)** Another closely related example in the National Museum of China, Beijing, is illustrated in Lu Zhangshen, ed., *Zhongguo gudai fo zaoxiang yishu*, Beijing, 2011, pl. 116. A kindred Xuande-marked, gilt bronze sculpture depicting Avalokiteshvara and dated by inscription to 1435 sold at Sotheby's Hong Kong, 8 April 2011, lot 2839. And a related Xuande-marked sculpture of Avalokiteshvara from the collection of English scholar and British Museum curator Soame Jenyns (1904–1976) sold at Christie's London, on 6 November 2018, lot 26. **(Fig. 2)** The Himalayan Art Resources website illustrates and describes four additional Chinese, gilt-bronze sculptures of Vajrapani that are now in private collections, that are similar in style to the present Vajrapani, and that, although dating to the fifteenth century, lack imperial inscriptions (object nos. 1694, 19457, 21821, 330332).

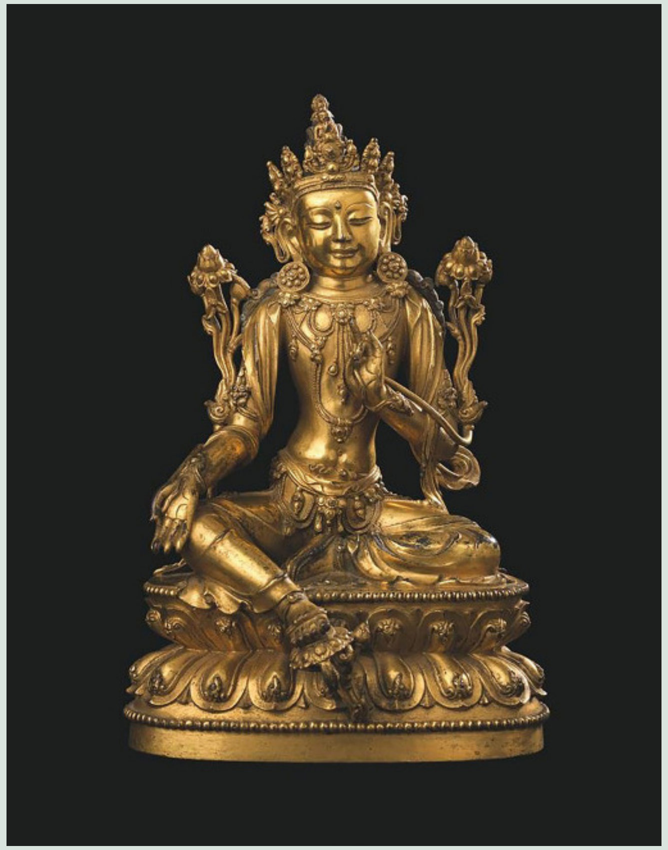


Fig. 2 A rare and finely-cast gilt-bronze seated figure of Avalokiteshvara, Xuande six-character incised mark and of the period (1426-1435), sold in Fine Chinese Ceramics and Works of Art, Christie's London, 6 November 2018, lot 26.
圖二 明宣德 鎏金銅觀世音菩薩坐像「大明宣德年施」刻款，倫敦佳士得，2018年11月6日，拍品編號26

迦派高僧八思巴（1235 – 1280年）攜至北京。八思巴為元世祖忽必烈（1215 – 1294年）帝師，地位崇高。阿尼哥入仕後，總領百工，兼掌少府監，對宮廷工藝發展影響甚鉅。

元代年間，藏傳佛教造像已入中國藝術品彙，至明代影響益彰，尤以永樂時期（1403 – 1424年）為最。當時朝廷崇尚佛教，銳意與西藏締結世俗及宗教聯繫，更延請藏僧入京修設佛事。藏傳風格，於造像尤見其著，如本像比例勻稱，身軀呈S形曲勢，瓔珞璀璨，手印精雅，雕飾縝密，刻畫嚴謹，覆蓮座收束有致。十五世紀初葉，藏傳風格藝術於中國誠居要位，以永樂、宣德稱極。惟宮廷外，藏傳佛教信眾未廣，是故此類造像，素為宮廷製作，御製款識足資印證。

此像肩廣，軀體渾厚，脛修而長，皆本於印度傳統。其衣薄若蟬翼，手鐲、臂釧諸飾，亦承自印度舊制。面寬而微方，顴骨豐隆，雙目柔美，眉勢婉曲。首戴五佛冠（亦稱五智如來冠，以冠上五葉各表一尊五智如來）。且見巨環垂耳，瓔珞連珠，腰纏珠帶，踝飾環釧，則沿尼泊爾、西藏遺制。

此類受尼泊爾、西藏風格影響之造像，於永樂、宣德間製作尤多，其風延及十六世紀，少有變易。菩薩肩臂所披帔帛衣紋柔婉，裙式腰布摺襞寬鬆，背面作工亦極精，皆為永、宣兩朝宮廷造像之典型特徵。

座刻「大明宣德年施」六字款，可定為宣德年間施製。宣德一朝，造辦臻盛。此類漢藏風格銅像，皆先鑄而後鐫款，自左書至右，以「施」字作結，異於同期御瓷之「製」字。

一尊宣德六字款鎏金銅金剛手菩薩像，與本尊幾近全同，2014年11月26日經香港佳士得拍賣（拍品編號3107，**圖一**）。北京中國國家博物館藏有一例，亦與本尊近似（見呂章申主編《中國古代佛造像藝術》，北京，2011年，圖版116）。另有一尊帶宣德款之鎏金銅觀音菩薩像，題識紀年宣德十年（1435年），2011年4月8日經香港蘇富比拍賣（拍品編號2839）。英國學者兼大英博物館主任詹甯斯（Soame Jenyns，1904 – 1976年）舊藏一尊宣德款觀音菩薩鎏金銅像，2018年11月6日經倫敦佳士得拍賣（拍品編號26，**圖二**），亦可資參照。喜馬拉雅藝術資源網站（Himalayan Art Resources）載錄四尊鎏金銅金剛手菩薩像，現為私人收藏，其風格與本像相近，年代皆屬十五世紀，惟均未見御製款識（編號1694、19457、21821、330332）。

821 LEARN MORE

A RARE AND MAGNIFICENT GILT-BRONZE FIGURE OF VAJRAPANI

XUANDE SIX-CHARACTER *NIANSHI* MARK INCISED IN A LINE AND OF THE PERIOD (1426-1435)

10⅛ in. (25.7cm.) high, cloth box

$300,000-500,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 65.
New York, Taipei Gallery, *Buddhist Images in Gilt Metal*, 21 January-11 March 1994, no. 65.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 24.
Tokyo, Shoto Museum of Art; Obihiro, Hokkaidoritsu Obihiro Art Museum; Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, May-October 2001, no. 92.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 144-5, no. 65.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 54. no. 24.
Chang Foundation, *Chinese Treasures from the Chang Foundation*, Tokyo, 2001, p. 82, no. 92.

明宣德 鎏金銅金剛手菩薩坐像 「大明宣德年施」刻款

來源:

鴻禧美術館，臺北，1993年以前

展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號65
紐約，臺北藝廊，「鎏金佛像展」，1994年1月21日－3月11日，編號65
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號24
東京，澀谷區立松濤美術館；帶廣，北海道立帶廣美術館；下關，下關市立美術館，「中國美術的精華：台北‧鴻禧美術館所藏品展」，2001年5月－10月，編號92

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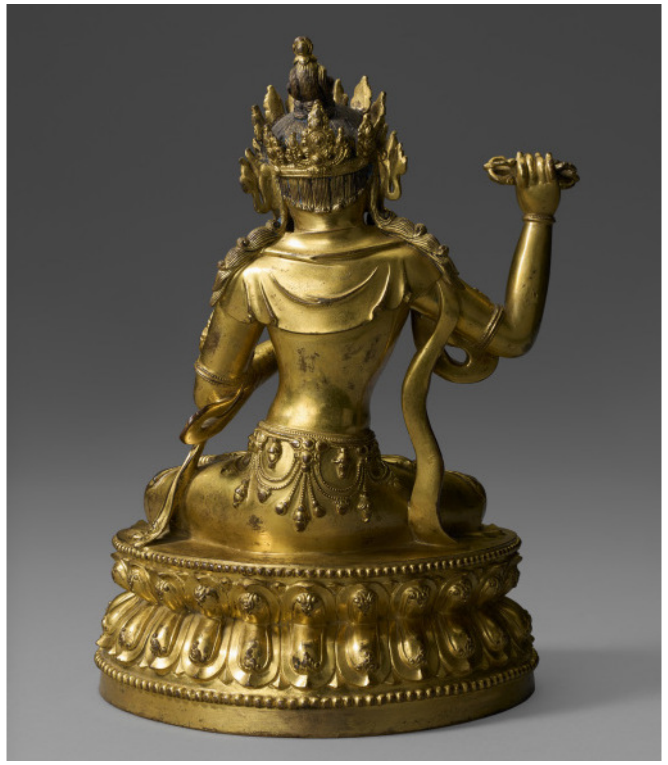
鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁144–145，編號65
鴻禧美術館，《鴻禧集珍——九九六年北京中國歷史博物館》，臺北，1996年，頁54，編號24
鴻禧美術館，《中國美術的精華：台北‧鴻禧美術館所藏品展》，東京，2001年，頁82，編號92



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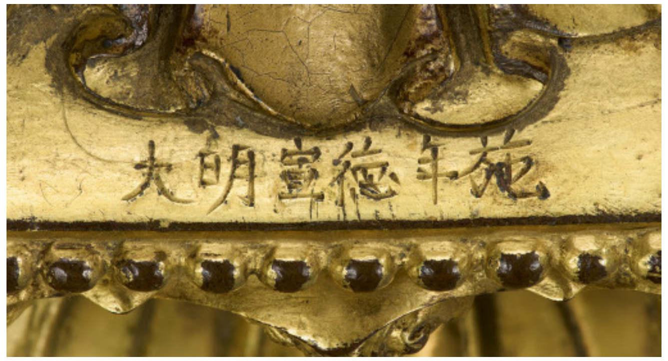

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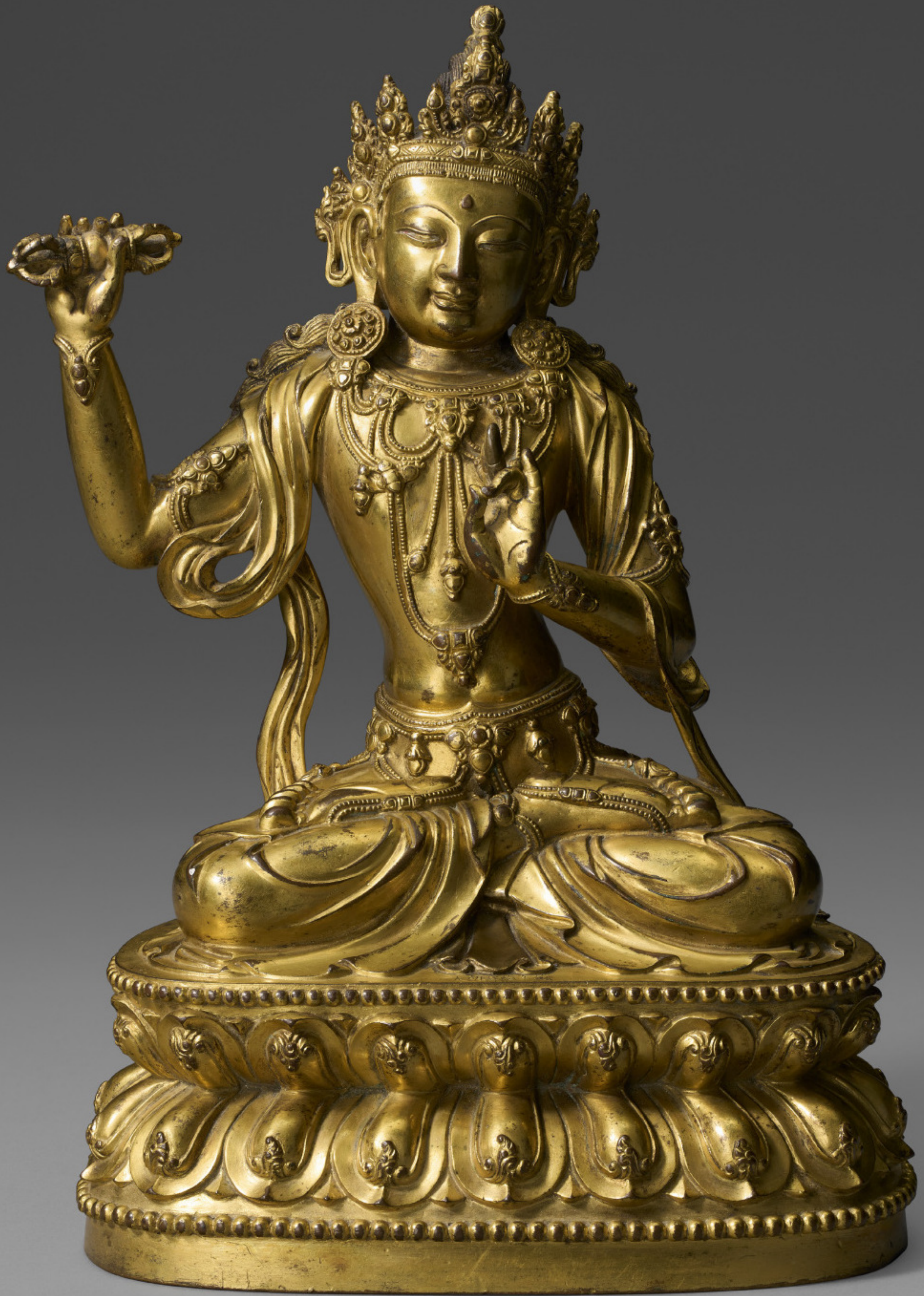
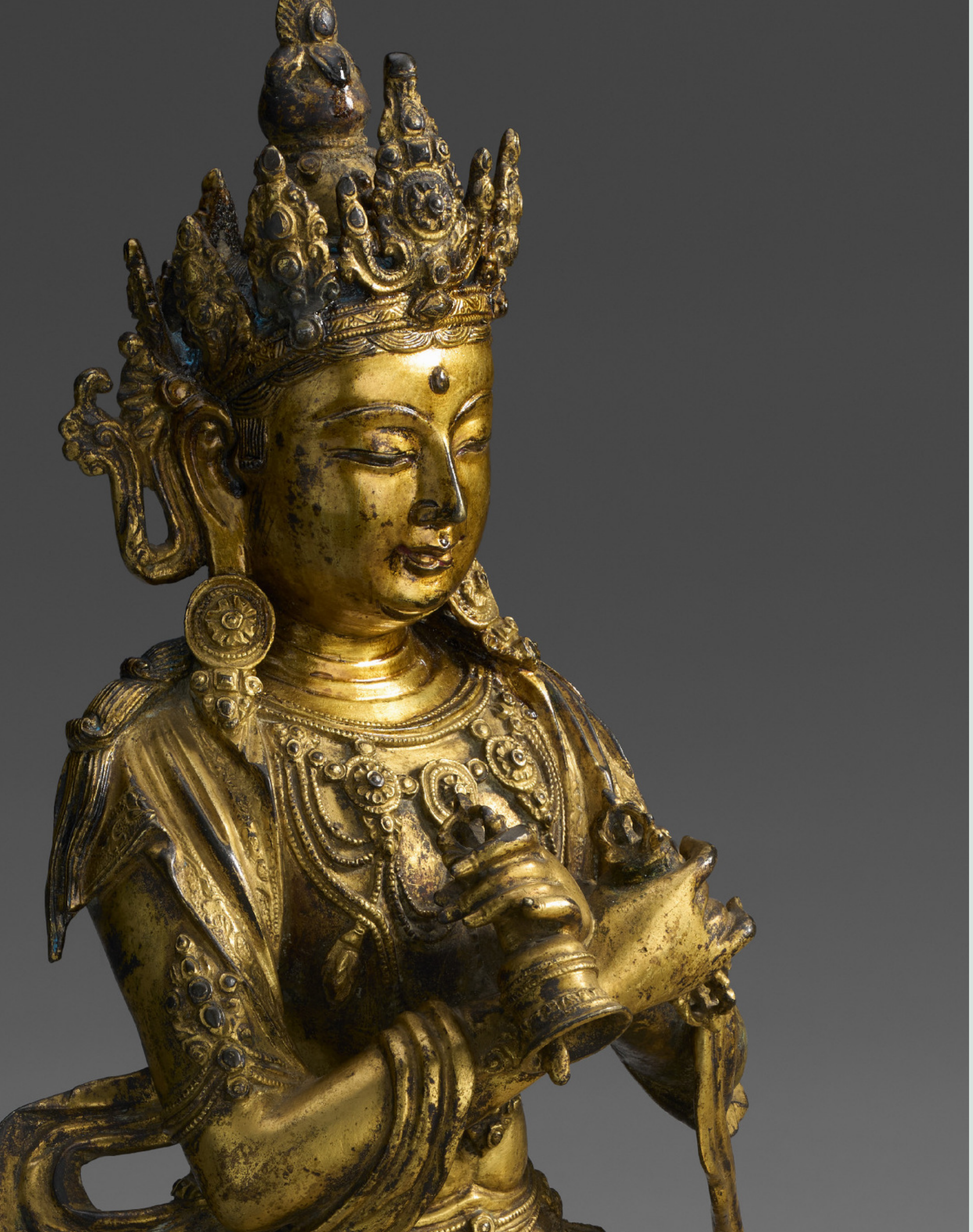




A Rare Gilt-Bronze Figure of Vajradhara

明十五世紀 鎏金銅金剛總持坐像

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Created in the fifteenth century, during the Ming dynasty (1368–1644), this exquisite, Tibeto-Chinese style, gilt-bronze sculpture represents the Vajradhara, the Primordial Buddha 本初佛, who is known in Chinese as Jin'gang Zongchi (and, in shortened form, as Jin'gangchi) 金剛總持 (也稱為 金剛持). Although widely worshipped in Nepal and Tibet, Vajradhara was only infrequently venerated in China and thus is seldom represented in Chinese Buddhist art, marking this as an exceptionally rare and important sculpture.

Hands holding a *vajra* 金剛杵, or "thunderbolt scepter", and a *ghanta* 金剛鈴, or prayer-bell, and held before the chest with wrists crossed identify this figure as Vajradhara, the Adi-Buddha 阿提佛陀—that is, the Primordial Buddha 本初佛of Vajrayana Buddhism 金剛乘佛教. Followers of Vajrayana Buddhism believe that the religion's sacred teachings, or *dharma* 佛法, originate with Vajradhara and that all other Buddhas emanate from him. As evinced by this sculpture, the *vajra*—in this case, a five-pronged *vajra* 五股杵 (也稱為 五鈷杵)—characteristically appears in the deity's right hand and the matching *vajra*-handled ghanta in his left. The gesture with wrists crossed at the chest and palms facing inward symbolizes preaching and is termed the *prajnalinganabhinaya-mudra*, which is usually called *anweiyin* 安慰印 in Chinese. (A ritual hand gesture, a *mudra* 手印 symbolizes a particular action, power, or attitude of a deity.) Together, the vajra and ghanta symbolize the Buddhist ideals of all-penetrating emptiness and absolute wisdom—the former known as *sunyata* in *Sanskrit* and as *kongxing* 空性 or *shunruoduo* 舜若多 in Chinese, the latter as *prajna* in *Sanskrit* and *bore* 般若 in Chinese.

A form of Tantric, or Esoteric, Buddhism 密宗佛教, Vajrayana Buddhism 金剛乘佛教 developed in India and neighbouring Nepal and Tibet and then gradually spread to East Asia. In the long history of Buddhism, Vajrayana marks the transition from the speculative thought of Mahayana Buddhism 大乘佛教to the enactment of Buddhist ideals in individual life. In the name "Vajrayana", *vajra* 金剛 signifies the absolutely real and indestructible in a human being, as opposed to the fictions an individual entertains about himself and his nature, while *yana* 乘 refers to the spiritual pursuit of the ultimately valuable and indestructible.

Vajradhara is always shown seated; in this sculpture he sits in *vajrasana* position 金剛座 atop a Nepalese-style, double-lotus base. He appears in a formal, erect pose, his spine straight, his shoulders square, his head held high, rather than in the less-formal, S-curved pose typical of *bodhisattva* images in Tibeto-Chinese style.

Following Nepalese and Tibetan convention, Vajradhara characteristically appears in the guise of a *bodhisattva* 菩薩. (A *bodhisattva* is a benevolent being who has gained enlightenment but has selflessly postponed entry into nirvana in order to help other sentient beings 眾生 achieve enlightenment.) Vajradhara is

此尊鎏金銅像，製於明代十五世紀，兼融藏漢風格，鑄造精善。像主本初佛金剛總持，梵文Vajradhara，漢語作「金剛總持」，亦稱「金剛持」。金剛總持盛行於尼泊爾、西藏，在中國奉祀未廣，故其造像殊罕，本像尤為可貴。

像手分持金剛杵、金剛鈴，兩腕交叉胸前，足證其為金剛總持，即阿提佛陀（Adi–Buddha），亦為金剛乘佛教所奉之本初佛。金剛乘佛教奉金剛總持為本初佛，認為佛法皆出於此，諸佛亦由其化現。其右手持金剛杵，此像作五股杵；左手持金剛鈴，以金剛杵為柄。兩腕疊於胸前，掌心向內，象徵說法，梵文稱 prajñālingaābhinaya–mudrā ，漢語作「安慰印」。手印為佛教印相，以表尊像之德相與威儀。金剛杵、金剛鈴相配而用，分表遍徹一切之空性與般若。空性，梵文 śūnyatā ，亦譯「舜若多」。般若，梵文 prajñā 。

金剛乘佛教，亦即密宗佛教，興於印度及尼泊爾、西藏，繼而漸傳東亞。佛教發展至金剛乘，乃由大乘偏重思辨，繼而躬行佛教理想。「金剛」喻人所本具真實不壞之性，與人於自身及其本性所抱持之妄見有別。「乘」則謂趣向終極而不壞之道。

thus richly attired and is represented with long hair arranged in an imposing coiffure with a tall bun atop the head and with long strands cascading over the shoulders; a braid of hair encircles the base of the topknot, and a jewel appears at its summit, the jewel known variously as a *manibaozhu* 摩尼寶珠 and a *mounibaozhu* 牟尼寶珠. Small ringlets of hair follow the hairline across the forehead, down the temples, and around the nape of the neck.

As the Primordial Buddha, Vajradhara wears an elaborate crown with eight vertical, jewel-embellished lappets 葉—in contrast to a *bodhisattva*'s crown which typically has five rising lappets—the eight lappets a reference to the Buddha's Noble Eightfold Path 八正道 to enlightenment. He wears ornamental scarves, a *dhoti* 腰布 of rich silk brocade, and a wealth of jewelry that includes armlets, bracelets, anklets, and long chains of beads as well as large, circular earrings whose size and style reflect the Nepalese origin of this iconographic type.

The distinguishing characteristic of most Buddhas is the *ushnisha* 佛頂, or cranial protuberance atop the head, that symbolizes the expanded wisdom that the Buddha gained at his enlightenment 菩提. As a Buddha, Vajradhara of course has an *ushnisha*; however, as he is presented in the trappings of a *bodhisattva*, the bun of hair atop his head conceals his *ushnisha* from view.

Numerous sculptures in this Nepali-Tibetan-influenced style were produced during the Yongle (1403–1424) and Xuande (1426–1435) reigns, and the style continued through the fifteenth and into the sixteenth century with but little change or evolution. Such details as the ends of the scarf falling from the top and onto the lower portion of the base differentiate this sculpture from those made early in the fifteenth century.

The closest counterpart to this superb sculpture is a Yongle-marked, gilt-bronze sculpture of Vajradhara that sold at Christie's Hong Kong, 30 May 2022, lot 2885 as well as four Yongle-marked gilt bronzes representing Vajradhara in collections in Tibet, including one in Lhasa's Jo khang Temple / gtsug lag khang and three in the collection of the Potala Palace, Lhasa. (Ulrich von Schroeder, *Buddhist Sculptures in Tibet,* Hong Kong: Visual Dharma, 2001, vol. 2, pp. 1250-1251, plates 343A-E.) The Himalayan Art Resources website illustrates and describes five additional Chinese, gilt-bronze sculptures of Vajradhara that are now in private collections, that are similar in style to the present Vajradhara, and that, although dating to the fifteenth century, lack imperial inscriptions (object nos. 12441, 23125, 57394, 57396, and 57397).

金剛總持恆作坐像。此尊結金剛跏趺，安坐尼泊爾式覆蓮座。其身軀端凝，背直肩平，昂首正視，不作藏漢菩薩像常見之舒展曲勢。

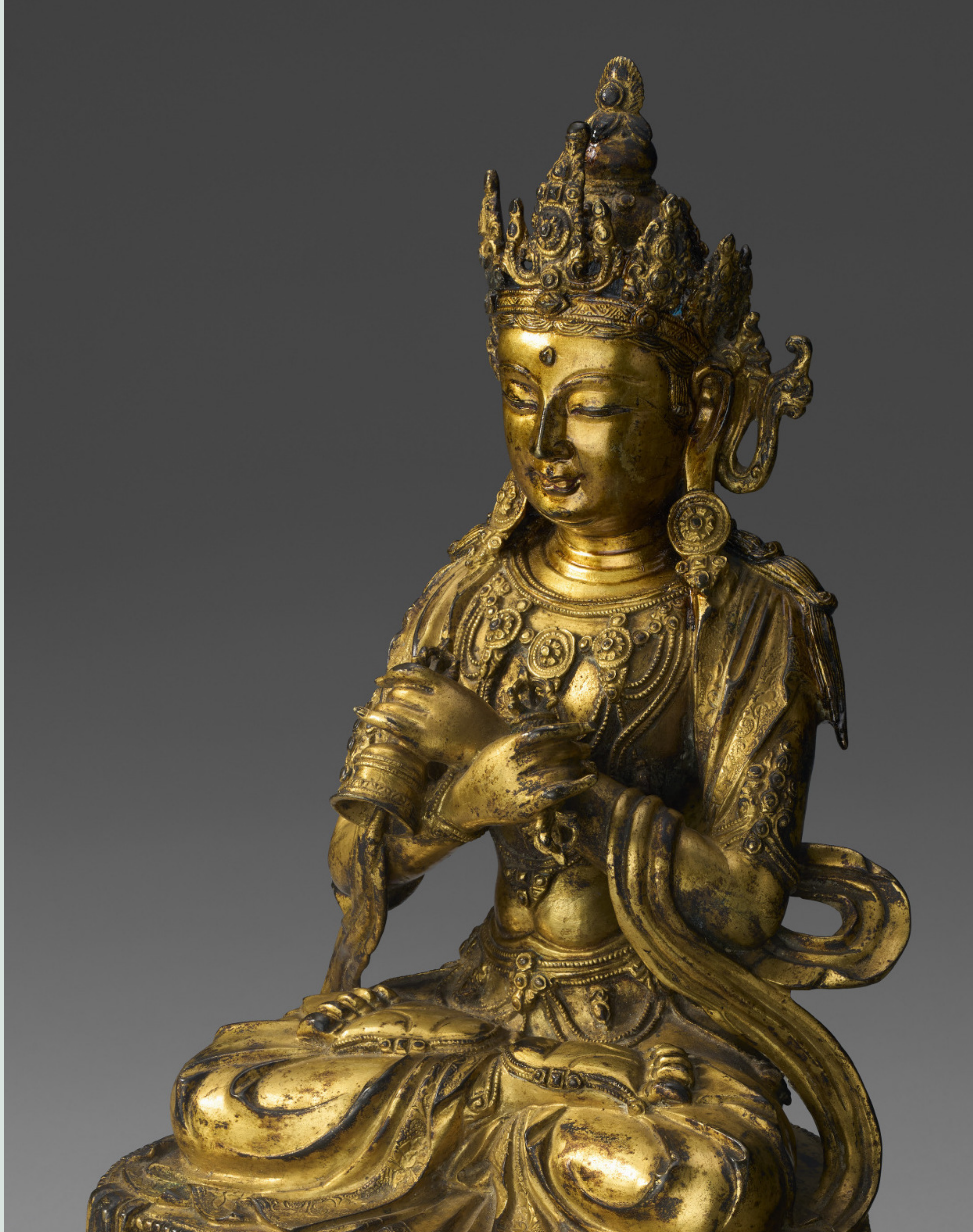
依尼泊爾、西藏舊制，金剛總持多作菩薩衣裝。菩薩乃已證悟之有情，為助眾生證悟，自願暫緩趣入涅槃。故金剛總持衣飾華美，高髻巍然，髮綹垂肩。一束髮辮盤繞髻根，髻頂綴「摩尼寶珠」，亦稱「牟尼寶珠」。細鬈髮沿額際，下延兩鬢，復環頸後。

金剛總持雖為本初佛，仍作菩薩裝，戴八葉寶冠。冠葉直起，遍飾珠寶。菩薩寶冠多作五葉，此則八葉，象徵佛陀八正道。身披帔帛，下著腰布，遍飾珠寶瓔珞，有臂釧、手鐲、腳釧、長串珠鏈及巨環耳飾。其尺寸、式樣，尤見其尼泊爾淵源。

佛陀造像，多以肉髻為其殊相，象徵佛陀證菩提時所得廣大智慧。金剛總持既為本初佛，自具肉髻。惟此像作菩薩裝，高髻掩其肉髻，故不可見。

永樂（1403–1424年）及宣德（1426–1435年）年間，此類造像製作甚多。其風格兼受尼泊爾、西藏藝術風格影響，延續十五世紀，並及十六世紀，其間變化甚少。本像帔帛末端自上垂至蓮座下部，則有別於十五世紀初風格。

與本像最為接近者，有一尊永樂款鎏金銅金剛總持坐像，2022年5月30日於香港佳士得拍賣，拍品編號2885；四尊現藏西藏，同刻永樂款，其一藏拉薩大昭寺，三尊藏拉薩布達拉宮。（見Ulrich von Schroeder，《Buddhist Sculptures in Tibet》，香港：Visual Dharma，2001年，第2卷，頁1250–1251，圖版343A–E。）喜馬拉雅藝術資源網站（Himalayan Art Resources）錄有五例，屬私人珍藏，風格與本像相近，均出自十五世紀，惟皆未刻御製年款（編號12441、23125、57394、57396及57397）。



822 LEARN MORE

A RARE GILT-BRONZE FIGURE OF VAJRADHARA

MING DYNASTY, 15TH CENTURY

11¼ in. (28.6 cm.) high, cloth box

$60,000-80,000

PROVENANCE:

Plum Blossom Collection Ltd., no. 50034 (according to label).
Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 26.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 29.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 66-7, no. 26.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 57, no. 29.

明十五世紀 鎏金銅金剛總持坐像

來源:

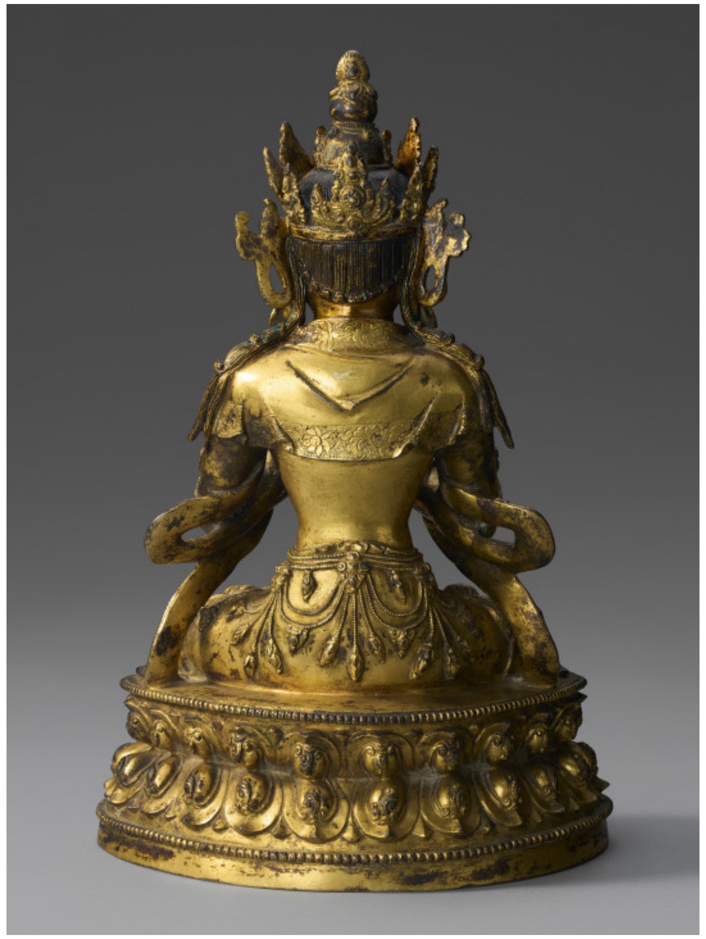
Plum Blossom Collection Ltd.，編號50034（據標籤）
鴻禧美術館，臺北，1993年以前

展覽:

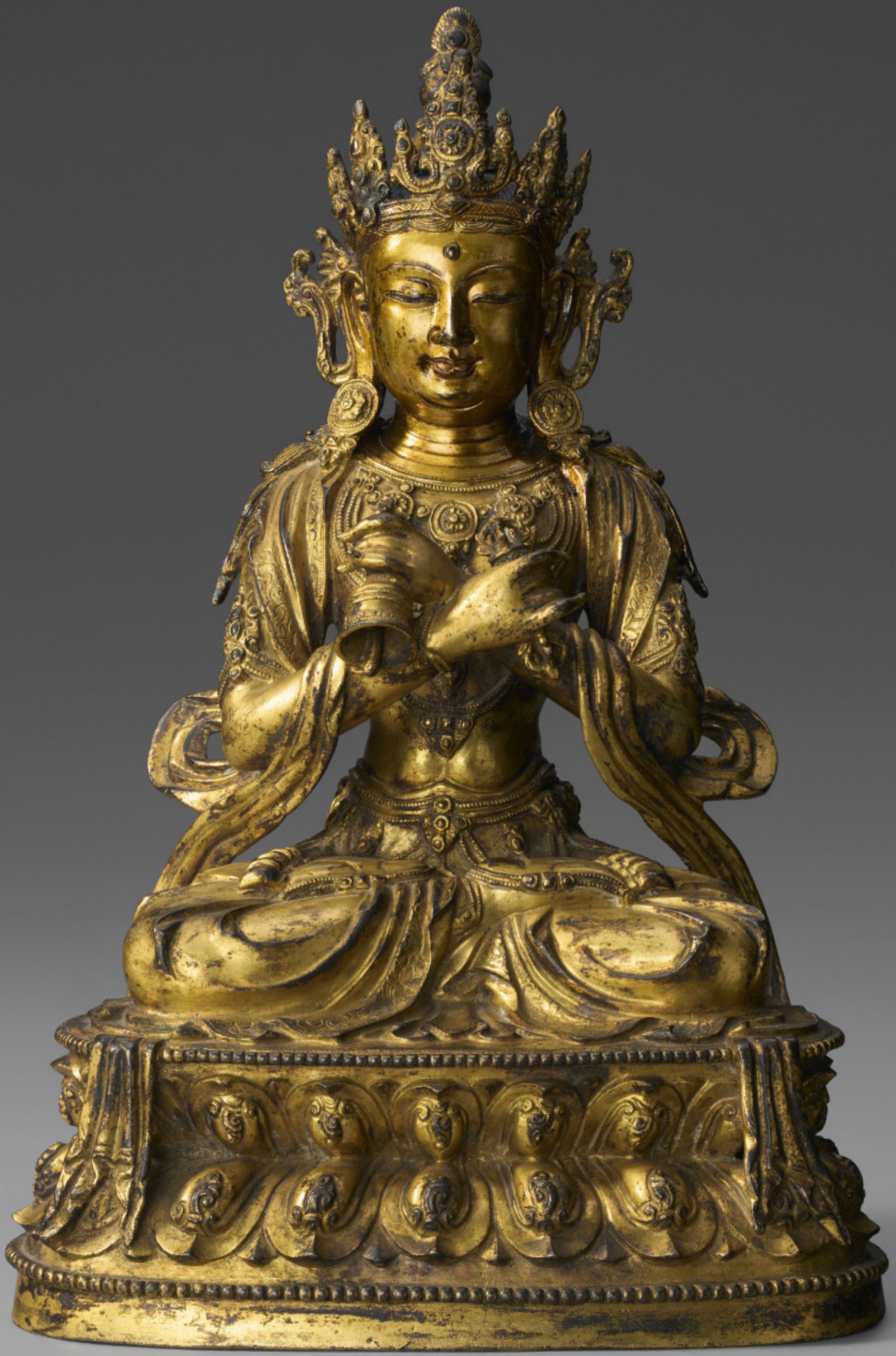
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號26
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號29

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁66－67，編號26
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁57，編號29



(reverse)



A Large Gilt-Bronze Figure of a Seated Buddha

明 鎏金銅佛坐像

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Presented in the guise of a monk, this mid- to late Ming sculpture represents a Buddha 佛像 as indicated by the monastic robes, *ushnisha*, benevolent countenance, short snail-shell curls of hair, distended earlobes, and webbed fingers. The *ushnisha* 佛頂, or cranial protuberance atop the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment 菩提; it serves as the Buddha's diagnostic iconographic feature as only Buddhas possess an *ushnisha*. The gilded surfaces not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sacred texts, or *sutras* 佛經, radiates from his body. The Buddha sits on a lotus base in the form of a blossom rising from a lotus pond enclosed by a balustrade.

"Buddha" 佛 means "the Enlightened One", an individual who has attained enlightenment and entered into *nirvana* 涅槃. Mahayana Buddhism 大乘佛教, the sect most widely followed in China, posits the existence of numerous Buddhas, all of whom are considered deities. The Buddhas most frequently worshipped in China are Shakyamuni 釈迦牟尼佛 (the Historical Buddha), Amitabha 阿彌陀佛 (the Buddha of Infinite Light), and Bhaisajyaguru 藥師佛 (the Medicine Buddha). The various Buddhas are distinguished one from another either by the iconographic attribute they hold or by the mudra in which they hold their hands. (A ritual hand gesture, a *mudra* 手印 symbolizes a particular action, power, or attitude of a deity.)

As indicated by his *mudra*, this sculpture represents the Buddha Shakyamuni, the Historical Buddha, who is traditionally said to have lived from 563 BC to 483 BC. He holds his hands in the *bhumisparsa-mudra* 觸地印, or earth-touching gesture, symbolizing the moment of his enlightenment when he summoned the earth to witness this momentous achievement. In the *bhumisparsa-mudra*, Shakyamuni holds his left hand in the lap, palm up, and lowers his right hand over the right knee, palm facing inward. He is seated in *vajrasana* 金剛座, a cross-legged sitting position often termed *padmasana* 蓮華座 (the lotus position) or *dhyanasana* 禪座 (the meditation position) in English but known in Chinese Buddhism as *vajrasana*.

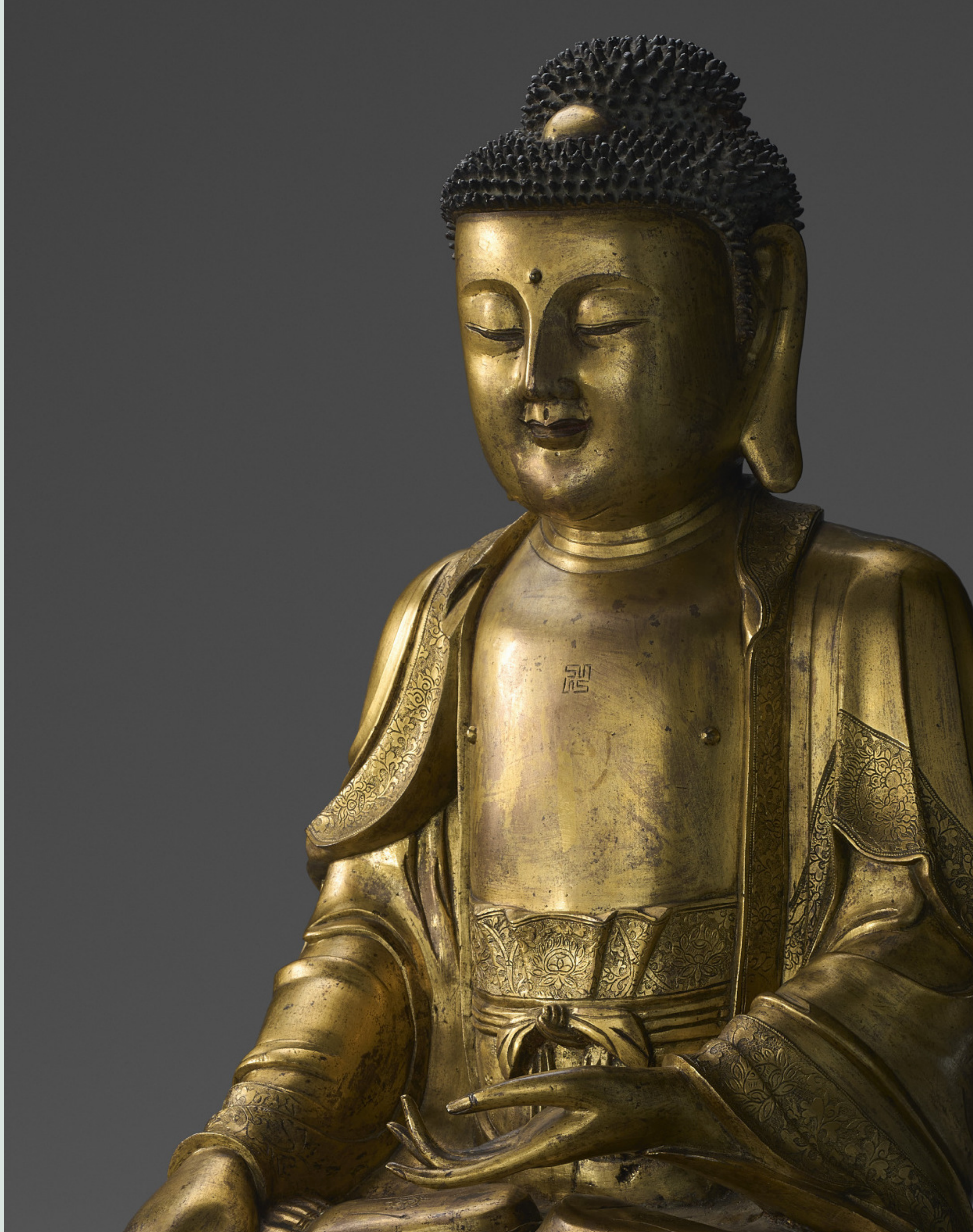
The *sutras* state that Buddhas bear the "Thirty-two Marks of a Great Man" 相好; most typically portrayed among those marks are the *urna* 光毫, or circular mark at the center of the forehead, the webbed fingers and toes, and the previously mentioned *ushnisha*. Often incorrectly termed a "third eye", the *urna*, which is typically represented by a painted disk, an inset cabochon jewel, or a small circular protuberance (as seen on this sculpture), is the curl of white hair between the Buddha's eyebrows from which issues a ray of light illuminating all worlds 眉間光.

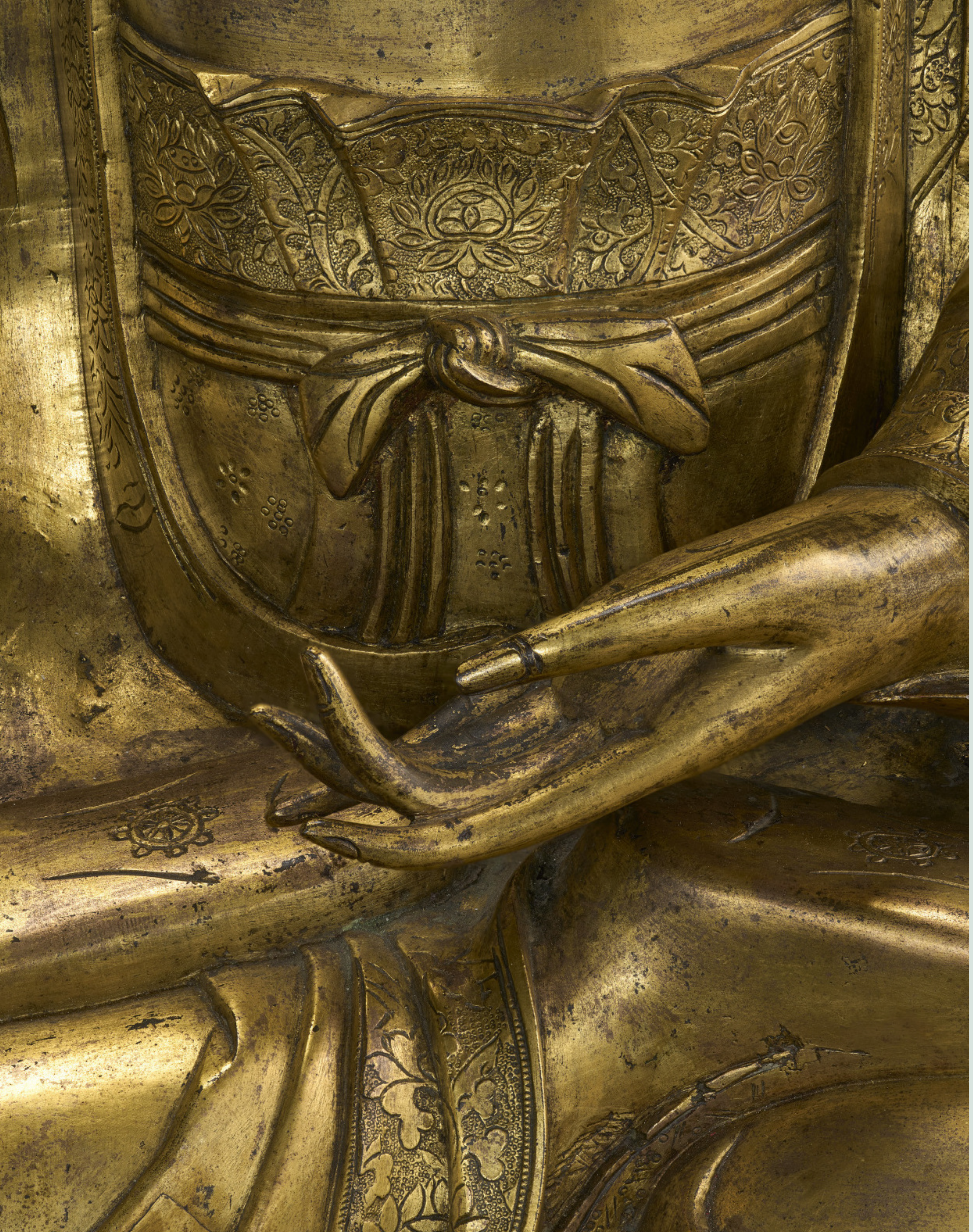
此尊坐像鑄於明代中晚期，現僧相，披袈裟，具肉髻，螺髮細密，面容慈和，耳垂修長，手現網縵，皆具佛陀定相。肉髻隆於頂，象徵佛陀證得菩提後智慧圓滿，亦為佛相最顯著之標識，惟佛獨具此相。坐像通體鎏金，莊嚴煥發，不僅宜於供奉，亦寓佛典所稱身光普照之義。佛結跏趺坐，憑欄蓮座若池，周設欄楯，製作殊精。

「佛」義為「覺者」，乃已證無上正覺而入涅槃之聖者。中國所傳大乘佛教奉諸佛並尊，以釋迦牟尼佛、阿彌陀佛及藥師佛流傳最廣。諸佛形相雖大致相若，然所結手印及所持法器各異，遂成辨識尊像之主要依據。手印為佛教印相，以表尊像之德相與威儀。

本尊雙手結觸地印，足證其為釋迦牟尼佛。依傳統說法，釋迦牟尼約活於公元前563年至前483年間。觸地印，象徵佛陀成道之際，以右手觸地，召請大地為其證。其左手安置膝上，掌心向上；右手越膝下垂，指端觸地。雙足交盤，結跏趺坐。西方著述多稱此式為「蓮華坐」（padmāsana）或「禪坐」（dhyānāsana），漢傳佛教則通稱「金剛坐」（vajrasana）。

佛典所載，佛陀具「三十二大人相」。造像中最常見者為光毫、網縵相及肉髻。白毫居兩眉之間，後世往往誤稱為「第三眼」，實乃一縷白毫。造像中或施彩，或嵌寶石，或如本像僅作微隆圓點以示之。佛典稱白毫放光，普照十方世界，故又稱「眉間光」。





Crafted in the mid- to late Ming period (1368–1644), this sculpture embodies a classical Chinese style that descends from that of the Tang (618–907) and Song (960–1279) dynasties in contrast to the Tibeto-Chinese style 藏漢佛教風格 favored by the Imperial Court from the early fifteenth century onward. Still idealized, the Buddha possesses the decided corporeality characteristic of Ming Buddhist sculptures. The full ovoid face, the large downcast eyes with heavy lids, the long outturned earlobes, the fleshy cheeks and chin with the small mouth slightly recessed, and the slender nose with sides that spring upward in continuous arcs to form the eyebrows indicate that this sculpture dates to the sixteenth or early seventeenth century, as do the figure's long fingers and the robe's elaborate floral borders.

Additional symbols came to be associated with images of the Buddha from Ming times onward, particularly the *cudamani* 髻珠 and the *wan* 卍 emblem. The *cudamani*, or "crown jewel"—the unembellished relief ellipse immediately below the *ushnisha*—had appeared on sculptures of the Buddha as early as the twelfth century but became a standard iconographic attribute of Buddhas beginning only in the Ming dynasty. Literally meaning "a jewel worn atop the head", the *cudamani* is a symbol of excellence, denoting one who has made great achievements and has passed beyond life and death. Like the *cudamani*, the *wan* 卍 emblem soared to popularity in the Ming dynasty. Though typically inscribed on a Buddha's chest, as on this sculpture, the *wan* symbol often also appears on the palms of his hands and on the soles of his feet. An ancient symbol, it emblemizes dedication of spirit, universal happiness, and infinity. Symbolizing Buddhist teachings, the *dharmachakra* 法輪, or "wheel of the law" appears on the soles of the Buddha's feet.

A kindred large, late Ming, gilt-bronze sculpture representing Shakyamuni in *bhumisparsa-mudra*—one sculpture from a triad—sold at Christie's Paris, 16 December 2022, lot 91. Two small, late Ming, gilt-bronze sculptures, closely related in style and representing Amitabha and Bhaisajyaguru, sold at Christie's New York, 13 September 2019, lot 852. Also closely related are two late Ming sculptures of Amitabha formerly in the now-dispersed collection of the Chang Foundation Museum, Taipei, that sold at Sotheby's New York, 10 September 2019, lots 306 and 313. A smaller but stylistically related Ming Buddha sold at Christie's New York, 18 September 2025, lot 898. Another stylistically related late Ming gilt-bronze sculpture representing a seated Amitabha is in the collection of the National Palace Museum, Taipei.

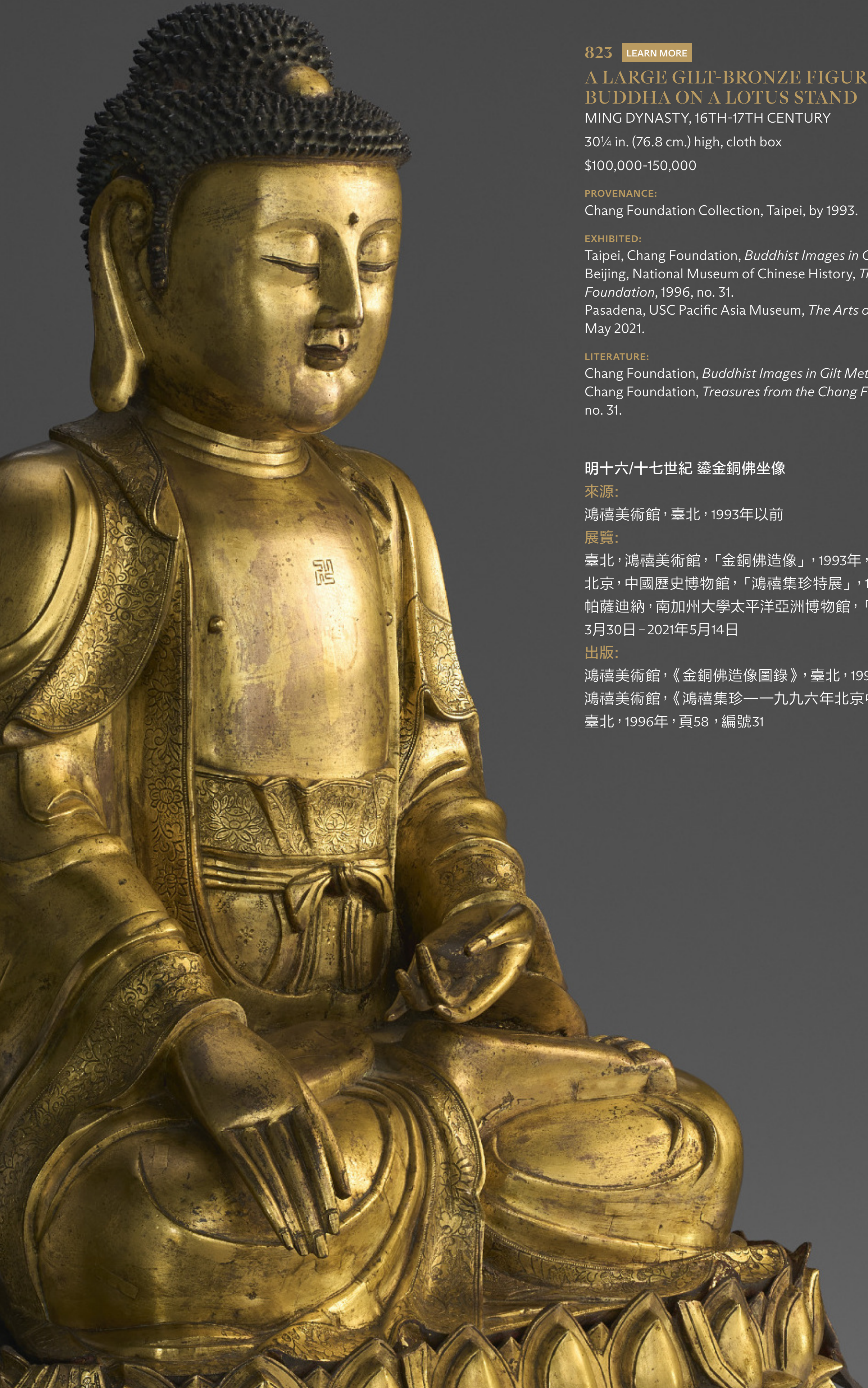
Likely commissioned by a wealthy patron as a pious gift to a major temple, this majestic figure embodies the classical Chinese sculptural style as interpreted in the mid- to late Ming period, in contrast to the contemporaneous Tibeto-Chinese style that was popular in court circles. In excellent condition, with a distinguished provenance, and with a long, record of exhibition and publication, this Buddha is a rare and important masterpiece of Ming Buddhist sculpture.

此像作於明代中晚期，造型承唐、宋以來中國佛教造像傳統，與十五世紀以後宮廷盛行之藏漢混合風格迥然有別。其雖尚屬理想之相，而軀體渾厚，洵具明代造像風格。面呈卵形，目巨瞼垂，耳長外展，頰頷飽滿，小口微斂，鼻挺接眉，線條利落。十指修長，衣緣飾花卉紋，繁縟精麗。凡此種種，皆可斷為十六世紀至十七世紀初之作。

自明代以降，佛像復增若干新相，尤以髻珠與卍字為著。髻珠又稱頂珠，隆於肉髻下。此相雖十二世紀造像已間見，然至明代始成定式。髻珠本寓頂上寶珠，象徵佛果圓成，超脫輪迴。卍字盛於明代，多鐫於佛胸，間見於掌心及足底。其源甚古，歷為吉祥之徵，可寓圓滿、無盡。足底法輪則寓佛法常轉不息。

同類造像可參數例，包括一尊晚明鎏金銅釋迦牟尼佛坐像，2022年12月16日巴黎佳士得拍賣（拍品編號91，三尊之一）；晚明鎏金銅阿彌陀佛與藥師佛坐像， 2019年9月13日紐約佳士得拍賣（拍品編號852）；兩尊晚明鎏金銅阿彌陀佛坐像，臺北鴻禧美術館舊藏，2019年9月10日紐約蘇富比拍賣（拍品編號306、313）；一尊明鎏金銅阿彌陀佛坐像，尺寸較小但風格相若，2025年9月18日紐約佳士得拍賣（拍品編號898）；一尊晚明鎏金銅阿彌陀佛坐像，台北市國立故宮博物院藏

本像應為富家施主發願捐造。坐像體勢雄渾，法相莊嚴，猶存中國古典佛教造像遺範，異於明代宮廷所尚藏漢合璧形制。其品相極佳，流傳有緒，屢經展陳，復見著錄，誠明代金銅佛像中之傑作。



823 LEARN MORE

A LARGE GILT-BRONZE FIGURE OF SEATED BUDDHA ON A LOTUS STAND

MING DYNASTY, 16TH-17TH CENTURY

30¼ in. (76.8 cm.) high, cloth box

$100,000-150,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:
Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 8.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 31.
Pasadena, USC Pacific Asia Museum, *The Arts of China*, 30 March 2020-14 May 2021.

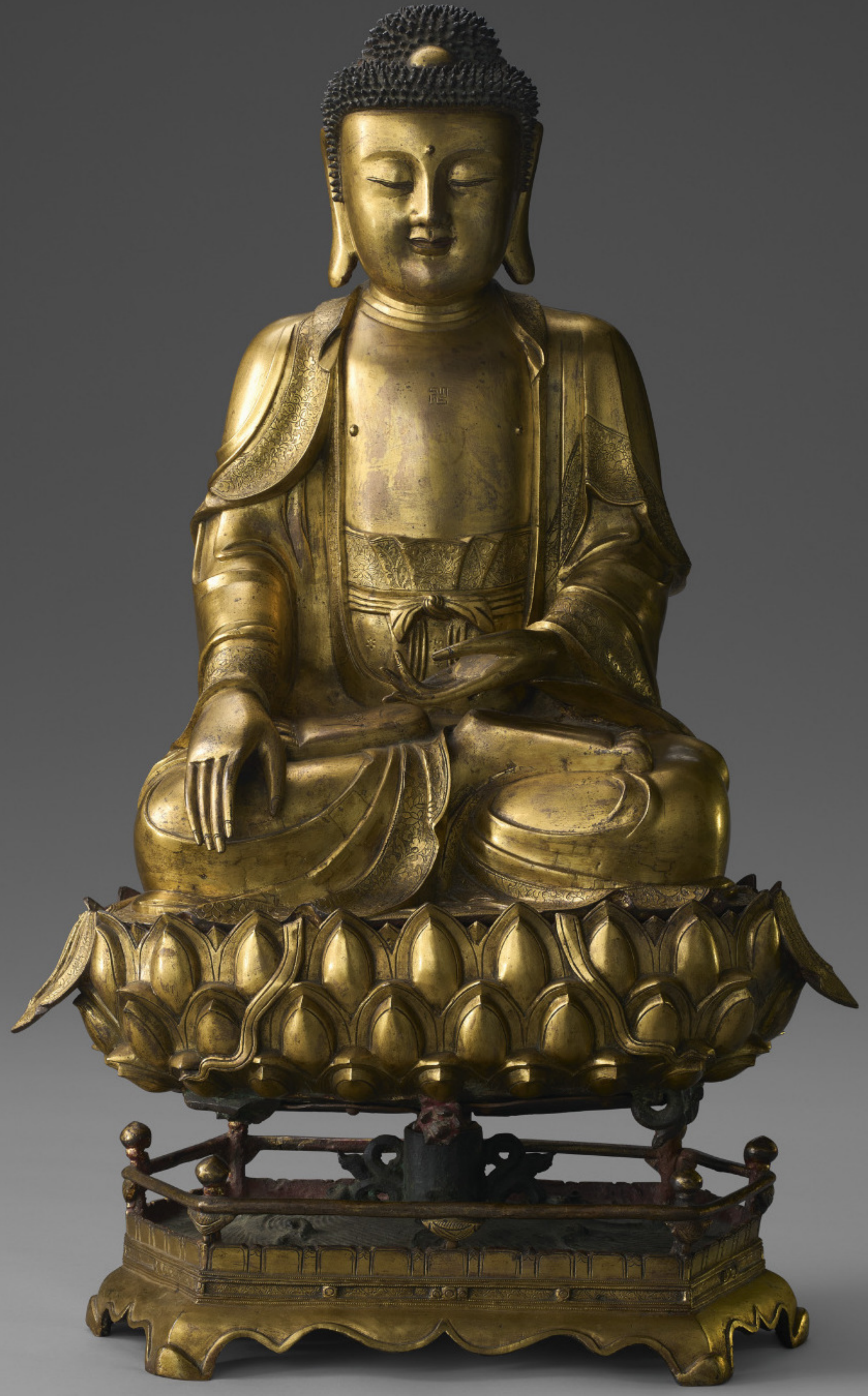
LITERATURE:
Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 30-1, no. 8.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 58, no. 31.

明十六/十七世紀 鎏金銅佛坐像

來源:
鴻禧美術館，臺北，1993年以前

展覽:
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號8
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號31
帕薩迪納，南加州大學太平洋亞洲博物館，「The Arts of China」，2020年3月30日 – 2021年5月14日

出版:
鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁30 – 31，編號8
鴻禧美術館，《鴻禧集珍—一九九六年北京中國歷史博物館》，臺北，1996年，頁58，編號31



824 LEARN MORE

A LARGE GILT-BRONZE FIGURE OF SEATED BUDAI

MING DYNASTY, 16TH-17TH CENTURY

11½ in. (29.2 cm.) high, cloth box

$30,000-50,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 25.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 33.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 64-5, no. 25.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 59, no. 33.

明 十六/十七世紀 鎏金銅布袋和尚坐像

來源:

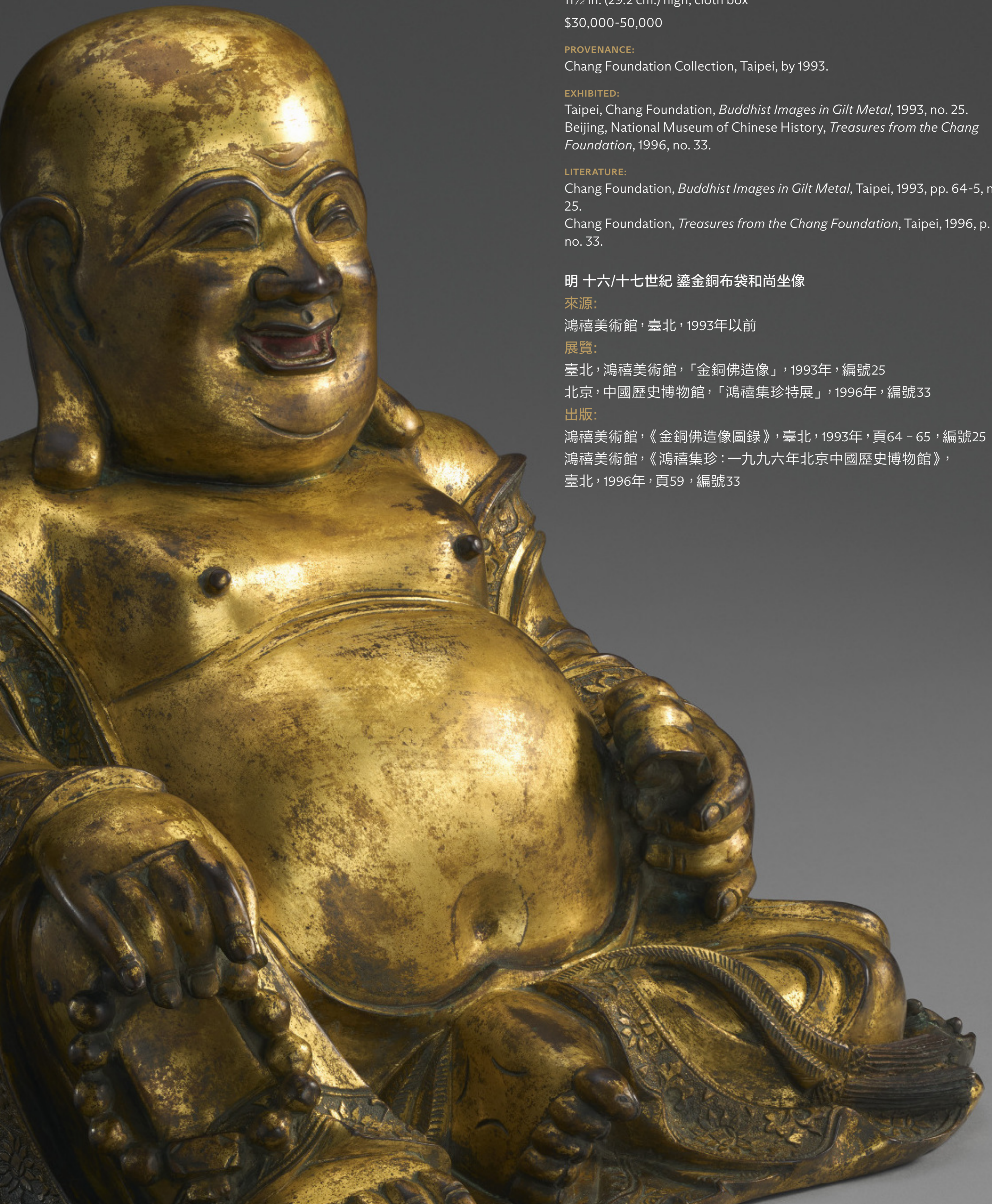
鴻禧美術館，臺北，1993年以前

展覽:

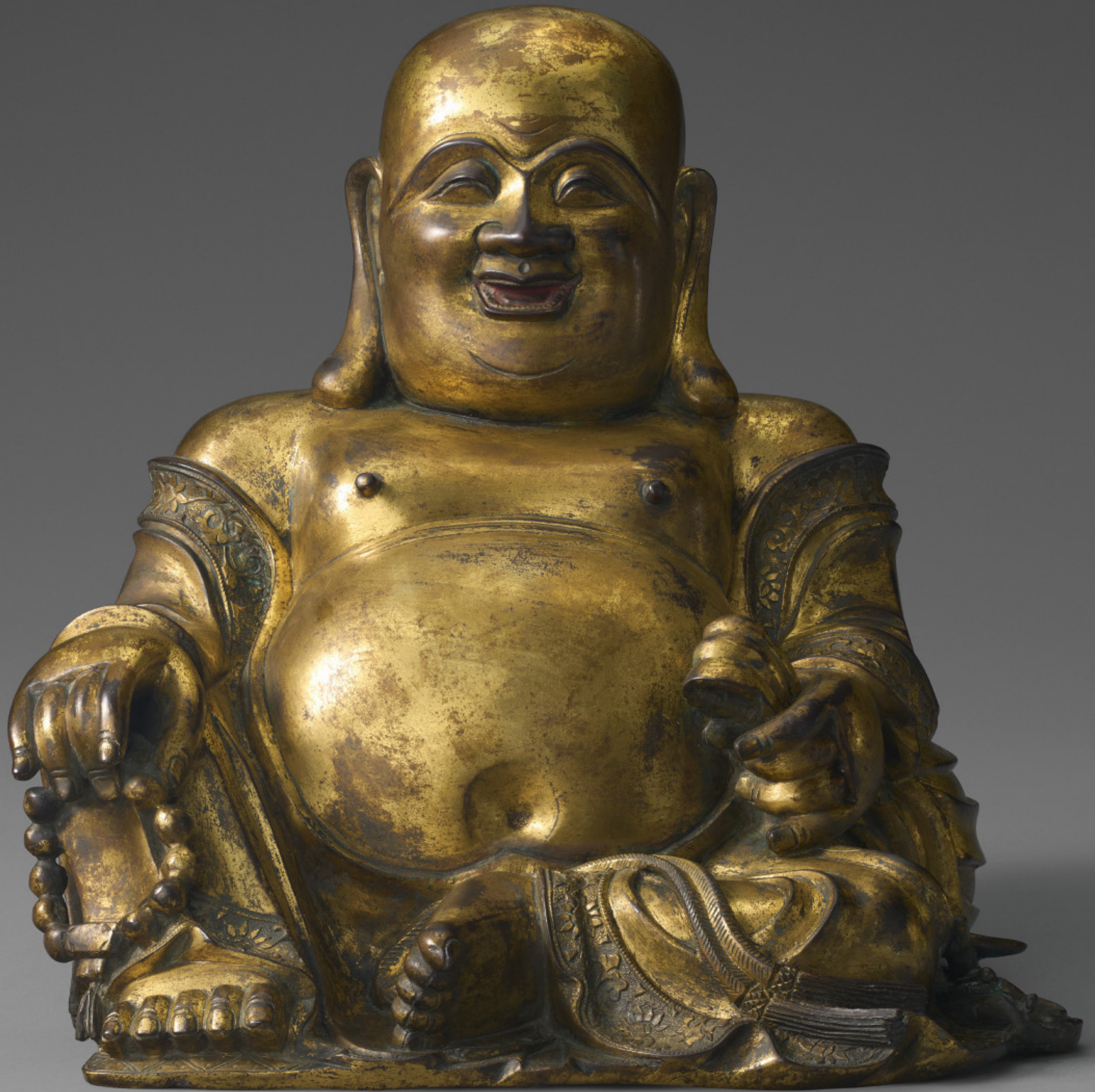
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號25
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號33

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁64 – 65，編號25
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，
臺北，1996年，頁59，編號33



The monk Budai, also known as the Laughing Buddha, is an incarnation of the Bodhisattva Maitreya, the Buddha predicted to succeed Gautama Buddha in the future. Typically depicted with a joyful expression and wearing loose fitting robes to reveal his plump stomach representing contentment and abundance, Budai is also associated with the protection of children and is often shown with small children playfully climbing on his belly or back. As shown here, he is often depicted holding a sack full of cash in his left hand and a strand of prayer beads in his right. Compare the large ungilt bronze figure of Budai dated by inscription to the third year of the Xuande period (1428), from the collection of Stephen Junkunc III, sold at Christie's New York, 13-14 September 2018, lot 1134.



A Multi-Armed and Multi-Headed Gilt-Bronze Figure of Guanyin on a Lotus Stand

明 鎏金銅七面二十四臂觀音菩薩

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

The image of the seated Buddha Amitabha 阿彌陀佛 in the hands of the outstretched arms at the very top of the sculpture identifies this compelling figure as the *Bodhisattva* Avalokiteshvara, known in Chinese as Guanyin 觀音, just as the multiple heads and arms indicate that it is a Tantric 密宗 manifestation of that deity. The mode of presentation and Tibeto-Chinese style indicate that it was produced during the Ming dynasty, probably in the sixteenth or early seventeenth century.

The compassionate crown, countenance, elaborate coiffure, princely garb, and wealth of jewelry identify this figure as a *bodhisattva* 菩薩, a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into nirvana 涅槃 in order to assist other sentient beings—有情 or 眾生—in gaining enlightenment and thereby release from the samsara cycle 輪迴 of birth and rebirth. Thanks to the enormous stores of meritorious *karma* they have amassed, *bodhisattvas* are able to assist others through the transfer of meritorious *karma* to those in need.

Bodhisattvas are presented in the guise of an early Indian prince, a reference to Siddhartha Gautama's worldly status before he became the Historical Buddha Shakyamuni 釈迦牟尼佛, thereby implying that just as Siddhartha 喬達摩悉達多 (traditionally, c. 563–c. 483 BC), who was born a crown prince, became a Buddha 佛, so will *bodhisattvas* eventually become Buddhas, once all sentient beings have attained enlightenment. Though often depicted with a single head, two arms, and two legs, *bodhisattvas* may be shown with multiple heads and limbs, depending upon the individual bodhisattva and the particular manifestation as described in the sutras 佛經, or sacred texts.

This sculpture represents Avalokiteshvara, the *Bodhisattva* of Infinite Compassion—who is known in Chinese as Guanshiyin Pusa 觀世音菩薩, or more simply as Guanyin 觀音. A translation of the *Sanskrit* name Avalokiteshvara, Guanshiyin means "[The One Who] Perceives the Sounds of the World", a reference to Guanyin's ability to hear both the cries of the afflicted and the prayers of supplicants. Guanyin, an earthly manifestation of the Buddha Amitabha 阿彌陀佛, guards the world in the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya 彌勒, the Buddha of the Future.

Though typically depicted with one head, two arms, and two legs, Guanyin, as described in the scriptures, sometimes appears in a manifestation with multiple heads and limbs. One variant form of Guanyin has eleven heads 十一面觀音菩薩, for example while another, figuratively if not literally, possesses 500 heads, 1,000 hands, and 1,000 eyes 千手千眼觀音. The *bodhisattva* represented in this sculpture claims twenty-four arms and seven heads (or faces); the three faces in the lowest tier are benevolent, those in the middle tier are wrathful—expressing anger not at individuals per se but at their wrongdoings—and the single Buddha head in the top tier indicates that Guanyin is a spiritual emanation of the

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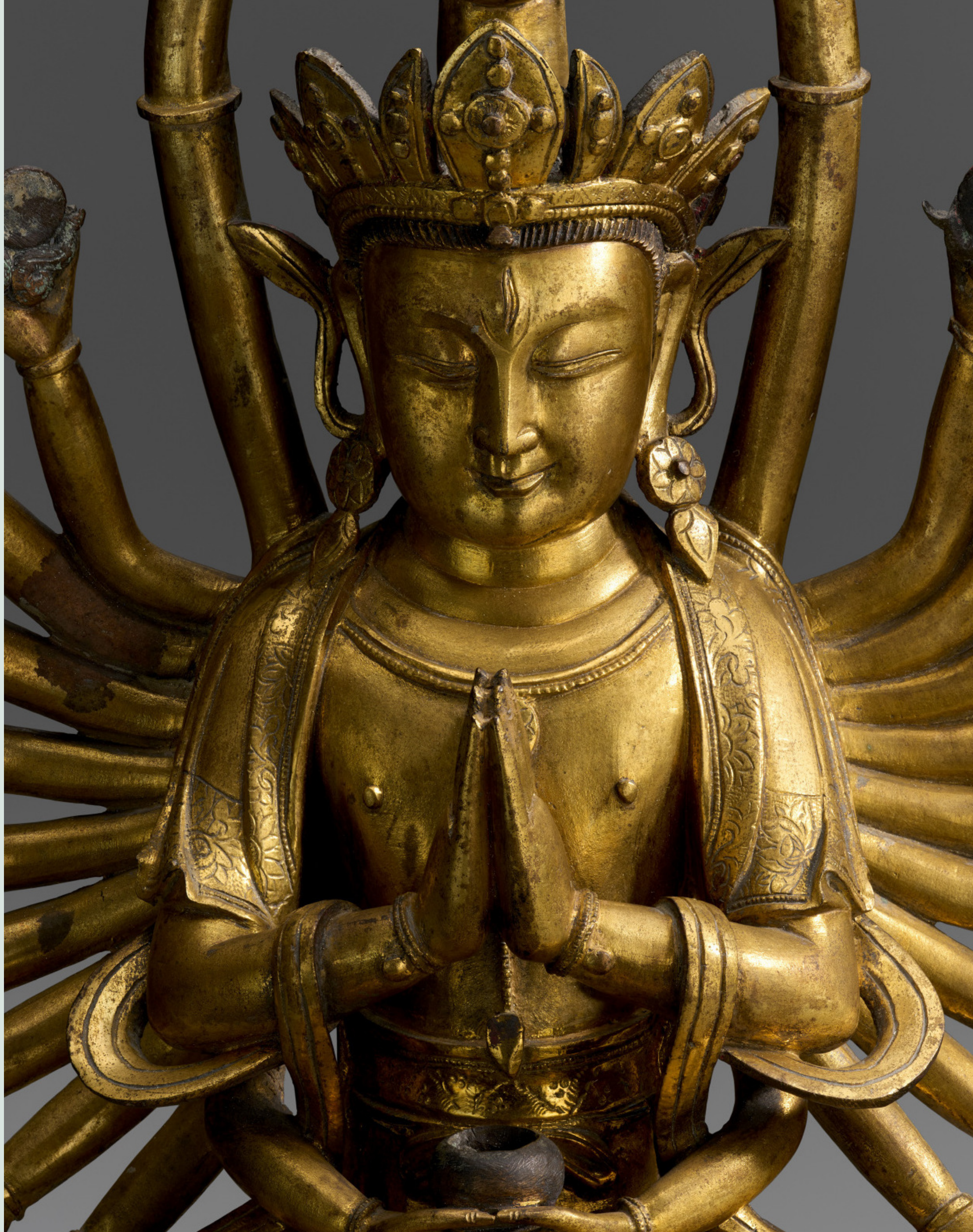
像頂雙臂舒展，高擎阿彌陀佛坐像，可辨本尊為觀世音菩薩。其多面多臂，則為密宗所奉之觀音化現。其制兼融藏漢風格，應鑄於明代十六世紀或十七世紀初。

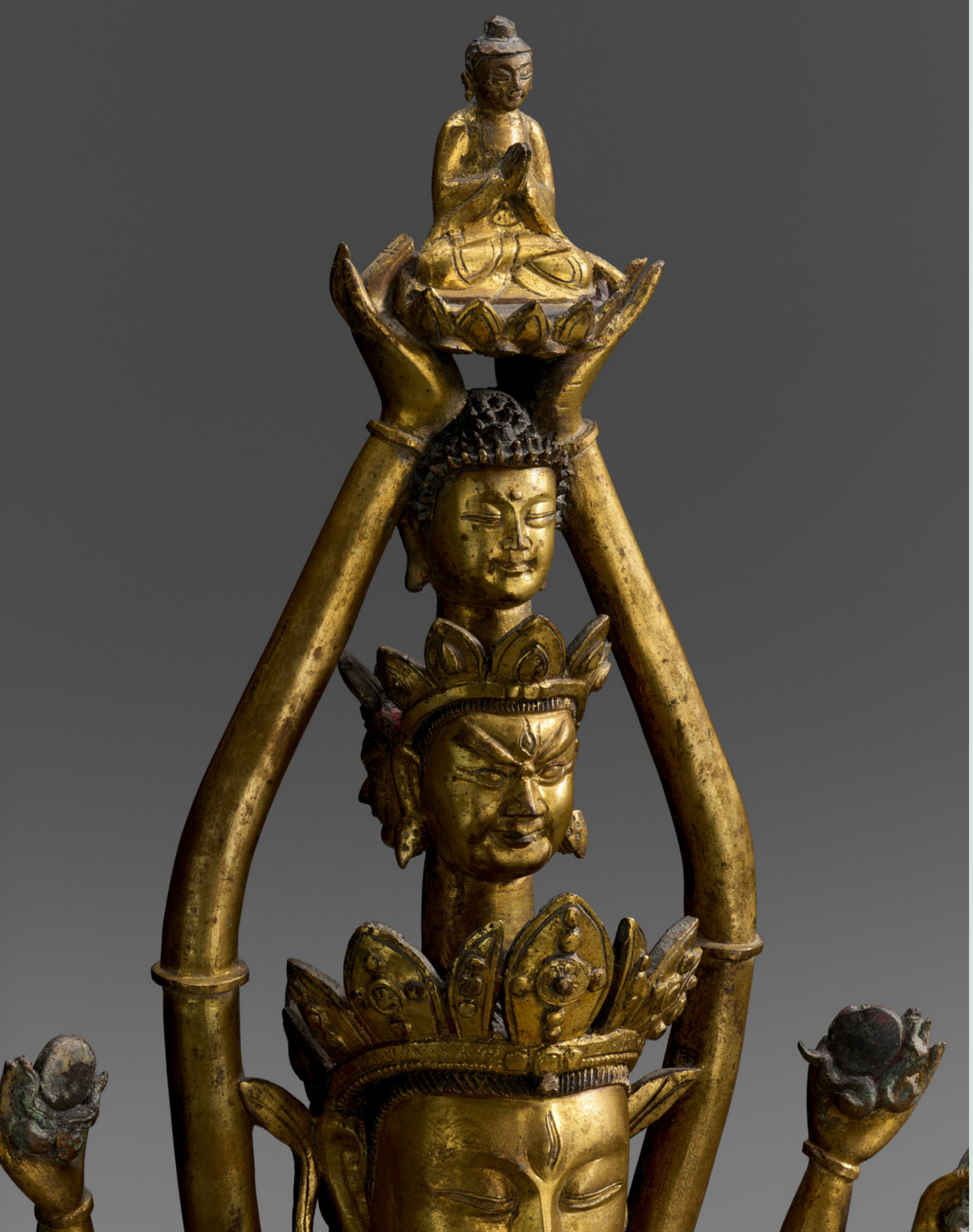
菩薩頂戴寶冠，慈眉善目，髮式繁麗，身著王子衣裝，遍飾珠寶瓔珞，可知像主為菩薩。菩薩乃慈悲利他之有情，雖已證菩提，卻暫緩趣入涅槃，以助有情眾生同證覺悟，脫離生死輪迴。菩薩積功既厚，得以迴向福德，普濟有情。

菩薩作古印度王子裝束，以寓悉達多（公元前563年–前483）未成佛前之身相。由王儲而終證佛果，亦寓諸菩薩待眾生盡悟，而後圓成佛道。菩薩雖常作一首二臂之相，然依佛經所載，亦見多首多臂。

本像所現者，乃無量慈悲之觀世音菩薩，亦稱觀音。觀世音為梵語Avalokiteśvara 之意譯，義為「觀察世間音聲者」，能聞眾生悲音，俯應一切祈請，故名觀世音。觀音乃阿彌陀佛之化身，自釋迦牟尼佛入滅，迄彌勒成佛，其間護持世間。

觀音常現一首二臂二足，然佛典所載化現不一，如十一面觀音、千手千眼觀音等。本像具七面二十四臂，最下三面慈悲安詳，中層三面現忿怒相；其怒非向眾生，而為摧伏諸惡。最上一面現佛首，以示觀音乃阿彌陀佛之化身。多首多臂，象徵其廣施救度，普濟群生。





Buddha Amitabha. The multiple heads and limbs symbolize the deity's ability to assist more beings than can a deity with but one head, two arms and two legs. In the case of the multi-arm, multi-head Guanyin, after struggling to comprehend the needs of so many in distress, the *bodhisattva*'s head split into eleven pieces. According to the sutras, upon seeing his spiritual emanation's plight, the Buddha Amitabha granted Guanyin eleven heads to help him hear the cries of those who are suffering. Upon hearing and comprehending those cries, Guanyin attempted to reach out to all those needing help but found that his two arms shattered into pieces. Once more, Amitabha came to his aid and gave him a thousand arms to reach out to those in need. In China, the multi-armed manifestation of Guanyin is the most popular among the *bodhisattva*'s several esoteric forms.

This sculpture depicts Guanyin seated on a lotus base in *vajrasana* 金剛座—often called *padmasana* 蓮華座, *dhyanasana* 禪座, or lotus position in English—and with seven heads, or faces, and with twenty-four arms. The numerous hands hold various ritual and symbolic implements, the implements appearing dark as they were not gilded, the gold reserved for the deity itself and symbolizing the light that, according to the sutras radiates from the deity's body.

The *bodhisattva* holds the main arms at chest level, hands pressed together in the *anjali-mudra* 合掌印, sometime called the *namaskara-mudra*, a gesture of reverence and respect. (A ritual hand gesture, a *mudra* 手印 symbolizes a particular action, power, or attitude of a deity.) He holds a *patra*, or alms bowl 缽, in the hands in the lap, which are positioned in the meditation *mudra*, or *dhyana-mudra* 禪定手印. The two long arms that rise from the shoulders frame the *bodhisattva*'s multiple heads, their hands holding an image of the Buddha Amitabha on a lotus blossom at the very top. The hands on the figure's proper right variously hold a *phurbu* (ceremonial dagger 金剛橛 or 普巴杵), a *mala* (prayer beads 念珠), a *kalasa* (ambrosia vase 甘露瓶), and a *padma* (lotus bud 蓮蕾), among others; the hands on the proper left variously hold a *capa* (bow 弓), a *chakra* (wheel 法輪), a *ghanta* (ritual bell 鈴), a *pustaka* (sacred book 佛經), and a *padma* (lotus blossom 蓮花), among others.

The figure's proportions and the robe's floral borders point to the sculpture's mid- to late Ming date of creation, while the squarish face, sensuous eyes, large circular earrings, beaded necklace and anklets, and Five-Point Crown 五佛冠 characterize its Tibeto-Chinese style. A standing eleven-headed, multi-arm Avalokiteshvara from Western Tibet dating to c. 1300 now in the Asian Art Museum, San Francisco (B60S231), reveals the Tibetan inspiration for such Chinese sculptures.

Most closely related to the present sculpture—and likely from the same workshop—is a late Ming, gilt bronze image of a seated Avalokiteshvara with multiple heads and twenty-four arms now in the collection of the Tsz Shan Monastery Buddhist Art Museum, Hong Kong 香港市慈山寺佛教藝術博物館 (2017.24). As with the present sculpture, the items that the Hong Kong figure holds were left ungilded (except for two items symbolizing Buddhas). [i] Though now missing its gilding, an otherwise similar eleven-headed, multi-armed Avalokiteshvara ascribed to the seventeenth century sold at Sotheby's, New York, on 16 September 2009 (Lot 129). A closely related, if slightly later sculpture dating to the early Qing period, seventeenth to eighteenth century, sold at Christie's, New York, on 22 March 2019 (Lot 1781). An eleven-headed Avalokiteshvara with twenty-four arms and dated to 1691—the cyclical year *xinwei* 辛未—sold at Christie's, Hong Kong, on 29 November 2017 (Lot 2922). And a gilt bronze, eleven-headed, thousand-armed Avalokiteshvara in the collection of the Seattle Art Museum has been attributed to the sixteenth century (33.821).

依佛典所載，觀音悲憫眾生苦難，欲盡知一切所需，其首遂裂為十一。阿彌陀佛見其化身受此苦厄，乃賜十一首，使其得遍聞眾生哀號。觀音既聞且知眾生之苦，又欲普施救度，雙臂復裂。阿彌陀佛遂賜觀音千臂，使其廣施援手，普濟群生。在中國，觀音諸密教形相之中，以多臂觀音最為流行。

本像結金剛坐，下承蓮華座，具七面二十四臂。諸手各持法器，惟多未施鎏金，故呈銅色。鎏金僅施於主尊，象徵佛身光明。

中央主臂當胸合掌，結合掌印，以示恭敬。腹前雙手結禪定印，並捧缽盂。兩肩各伸長臂，高舉蓮花，承托阿彌陀佛坐像，環護諸面之上。其餘諸手分持金剛橛、念珠、甘露瓶、蓮蕾、弓、法輪、金剛鈴、佛經及蓮花等法器。

造像比例與衣緣花卉紋樣，皆可斷為明代中晚期之作。其面方目柔、巨環垂耳、連珠瓔珞、環釧及五佛冠等，皆具藏漢融合風格。舊金山亞洲藝術博物館藏一尊約1300年西藏西部十一面多臂觀音立像（館藏號B60S231），可見其所承西藏傳統。

與本像最為接近者，為一尊二十四臂觀音菩薩坐像，現藏香港慈山寺佛教藝術博物館（館藏編號2017.24）。二者形制相若，或出同一作坊。其所持諸法器亦多不施鎏金（象徵佛陀之二器除外）。

餘例為一尊十七世紀十一面多臂觀音，原施鎏金，2009年9月16日紐約蘇富比拍賣（拍品編號129）；一尊年代稍晚、十七至十八世紀製，2019年3月22日紐約佳士得拍賣（拍品編號1781）；一尊紀年辛未（1691年）十一面二十四臂觀音，2017年11月29日香港佳士得拍賣（拍品編號2922）；一尊十六世紀鎏金銅十一面多臂觀音，西雅圖藝術博物館藏（館藏編號33.821）。

825 LEARN MORE

A MULTI-ARMED AND MULTI-HEADED GILT-BRONZE FIGURE OF GUANYIN ON A LOTUS STAND

MING DYNASTY, 16TH-17TH CENTURY

22¼ in. (56.5 cm.) high, cloth box

$60,000-80,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 36.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 36.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 86-7, no. 36.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 60, no. 36.

明 十六/十七世紀 鎏金銅七面二十四臂觀音菩薩

來源:

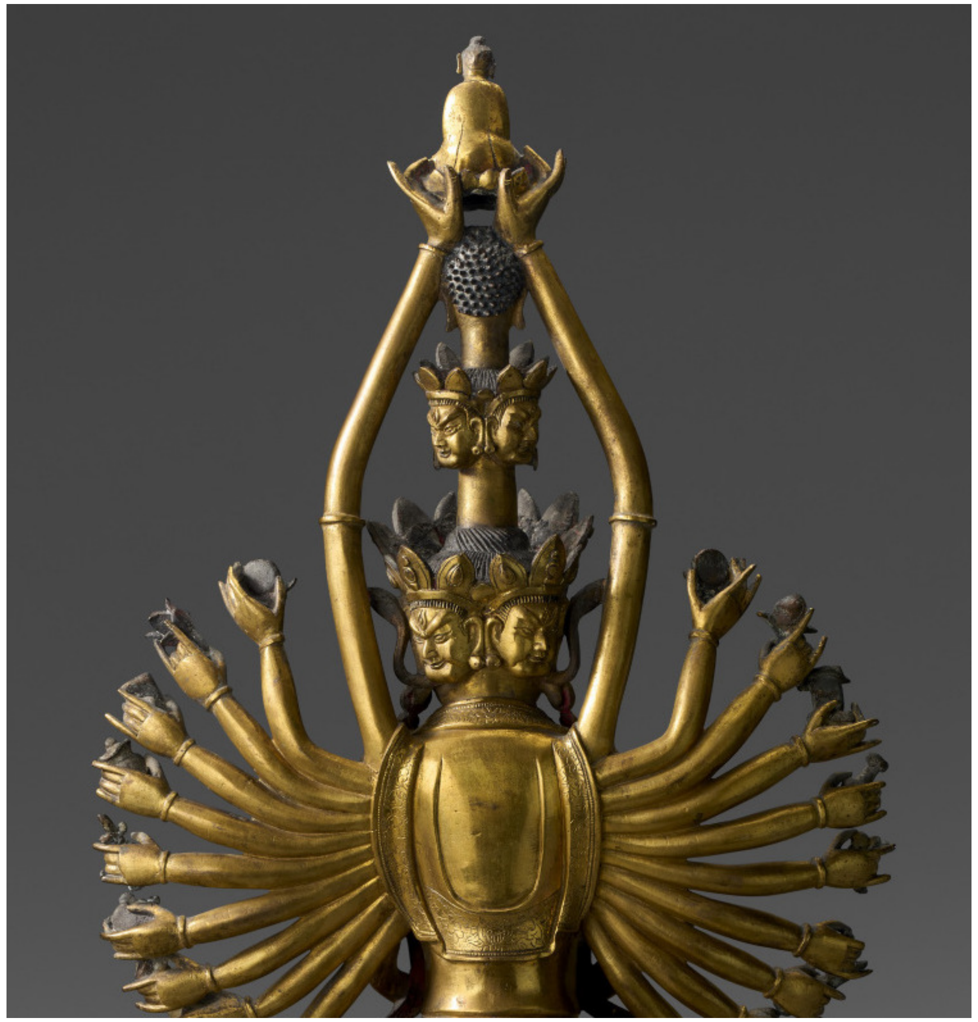
鴻禧美術館，臺北，1993年以前

展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號36
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號36

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁86 – 87，編號36
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁60，編號36



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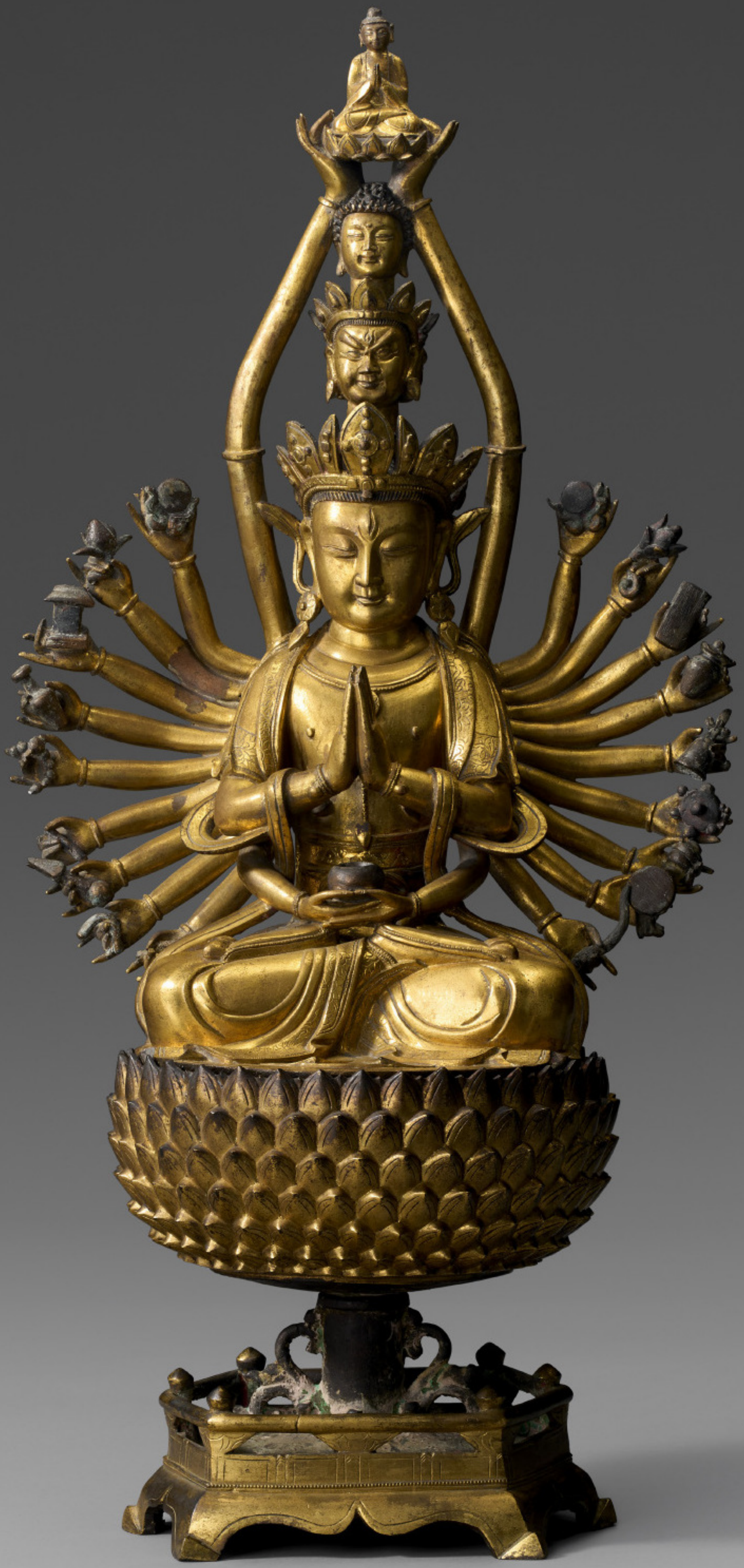


826 LEARN MORE

A GILT-BRONZE FIGURE OF SHAKYAMUNI

MING DYNASTY, 16TH CENTURY

7⅞ in. (20 cm.) high, cloth box

$30,000-50,000

PROVENANCE:

Sotheby's Hong Kong, 17-18 May 1988, lot 378.
My Humble House, Taipei, by 1989.
Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no.5.

LITERATURE:

Cheng-Fu Hsu ed., *Precious treasures of my humble house II*, Taipei, 1989, p. 188.
Chang Foundation, *Buddhist Images in Gilt Metal, Taipei*, 1993, pp. 24-5, no.5.

明 十六世紀 鎏金銅釋迦牟尼佛坐像

來源:

香港蘇富比，1988年5月17－18日，拍品編號378
寒舍，臺北，1989年
鴻禧美術館，臺北，1993年以前

展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號5

出版:

徐政夫，《寒舍秘笈 II》，台北，1989 ，頁188
鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁24－25 ，編號5

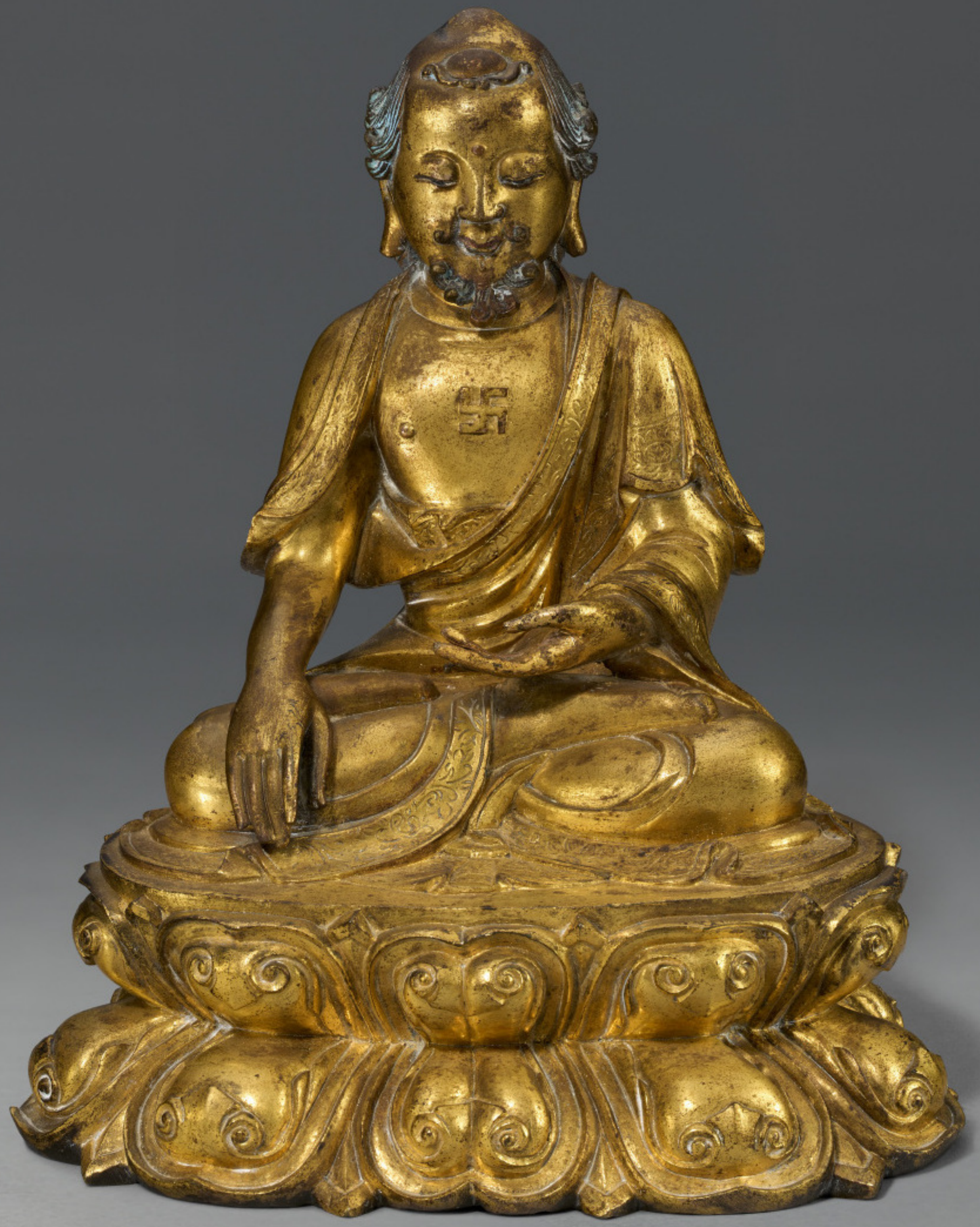
Shakyamuni, the Historical Buddha, was born as Siddhartha Gautama into the royal Shakya clan around 563 BC in what is now Nepal. Although heir to his father's throne, Prince Siddhartha renounced worldly life in pursuit of spiritual awakening. After attaining enlightenment, he devoted the remainder of his life to teaching the Four Noble Truths and the Eightfold Path, the foundational doctrines of Buddhism. Upon his death at the age of eighty, c. 483 BC, he entered *nirvana*. His teachings are preserved in numerous Buddhist scriptures, but are bet reflected in the *Saddharma Puṇḍarīka Sūtra*, known in English as the *Lotus Sutra* and in Chinese as the *Miaofa Lianhua Jing*. From the moment of his enlightenment, Siddhartha came to be revered as Shakyamuni, or the Lion of the Shakya Clan; as an historical person, he has also come to be known as the Historical Buddha.

The present figure depicts Shakyamuni seated in contemplative meditation, with closed eyes and a serene inward smile. His hands are arranged in the *bhūmisparśa-mudrā*, or earth-touching gesture, symbolizing the moment of his enlightenment when he called upon the earth to bear witness to his spiritual attainment. In this gesture, the left hand rests palm-up in the lap in the *dhyāna-mudrā*, or meditation gesture, while the right hand extends over the knee with the fingers directed toward the ground. Although Shakyamuni may be represented with several different mudrās, he is most characteristically shown in the *bhumisparsa-mudra*, as it emblemizes his enlightenment.

The cranial protuberance, or *uṣṇīṣa*, that rises above the head identifies the figure unequivocally as a Buddha. Symbolizing the transcendent wisdom attained through enlightenment, the *uṣṇīṣa* is among the Buddha's most distinctive iconographic features. While other deities may wear elaborate coiffures or high chignons, only a Buddha possesses a true *uṣṇīṣa*, making it a primary diagnostic attribute in Buddhist sculpture.

Immediately below the *uṣṇīṣa* appears the *cūḍāmaṇi*, or "crown jewel," rendered here as an unadorned elliptical projection. Although the motif appeared as early as the twelfth century, it became a standard feature of Buddha images beginning in the Ming dynasty. Literally meaning "a jewel worn atop the head," the *cūḍāmaṇi* signifies supreme spiritual accomplishment and transcendence beyond the cycle of birth and death. Equally characteristic of Ming Buddhist imagery is the *wan* symbol prominently displayed on the chest. Commonly identified as the right-facing or clockwise *swastika,* this ancient auspicious emblem often appears not only on a Buddha's chest but also on the palms and soles of his feet. Prior to its adoption in Buddhist iconography, the symbol was associated with the Hindu deity Vishnu, appearing upon his chest as a sign of auspiciousness. Within Buddhism, it came to represent the Buddha's enlightened heart and has been interpreted as signifying universal harmony, infinity, spiritual fulfillment, and boundless felicity.

The figure's curly hair and goatee derive from ascetic representations of Shakyamuni that gained popularity during the Yuan dynasty. Such images frequently portray Shakyamuni seated in a reflective pose, with his head and hands resting upon a raised knee. Representative examples include a lacquered wood sculpture in the Detroit Institute of Arts and a gilt-bronze figure in the Cleveland Museum of Art, both illustrated in *Hai-wai yi-zhen: Chinese Art in Overseas Collections – Buddhist Sculpture*, National Palace Museum, Taipei, 1986, pp. 171–2, nos. 158–9. Another related example dated to the Yuan dynasty, formerly in the collection of Jules Speelman, was sold in *8 at 80*; Bonhams Hong Kong, 5 May 2025, lot 2. The convention of depicting Shakyamuni with curly hair and a goatee continued into the Ming period, as evidenced by the seventeenth-century gilt-bronze figure in the Asian Art Museum of San Francisco, illustrated in *Hai-wai yi-zhen: Chinese Art in Overseas Collections – Buddhist Sculpture II,* National Palace Museum, Taipei, 1990, p. 194, no. 184.



827 LEARN MORE

A GILT-BRONZE FIGURE OF TSONGKHAPA

LATE 17TH-EARLY 18TH CENTURY

4 15/16 in. (12.5 cm.) high, cloth box

$10,000-15,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 57.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 128-9, no. 57.

Je Tsongkhapa (1357-1419) is the founder of the Gelug order of Tibetan Buddhism, the "newest" of the extant schools. Tsongkhapa studied the traditions of the Nyingma, Sakya, Kagyü, and particularly Kadam lineages, and codified certain principles of all of them in the Gelug tradition. Today, the order is the most popularly followed in Tibet, with its head, the Dalai Lama, seen as the spiritual leader of the country.

十七世紀末/十八世紀初 鎏金銅宗喀巴坐像

來源:

鴻禧美術館，臺北，1993年以前

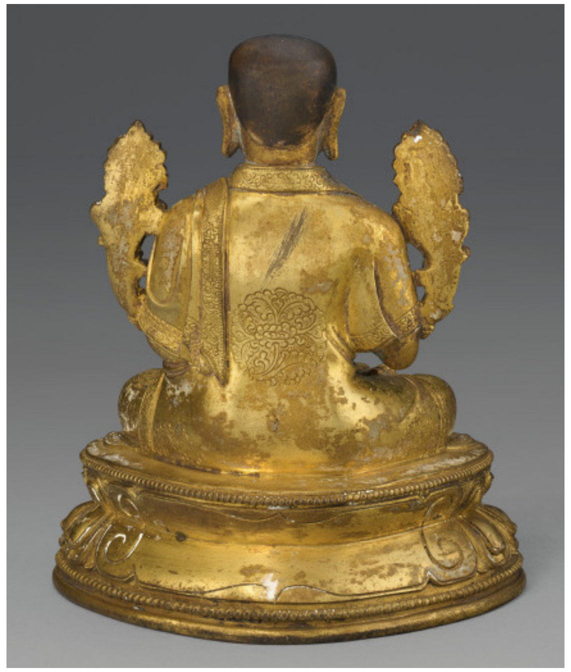
展覽:

臺北，鴻禧美術館，「金銅佛造像」，1993年，編號57

出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁128－129，編號57

(detail)



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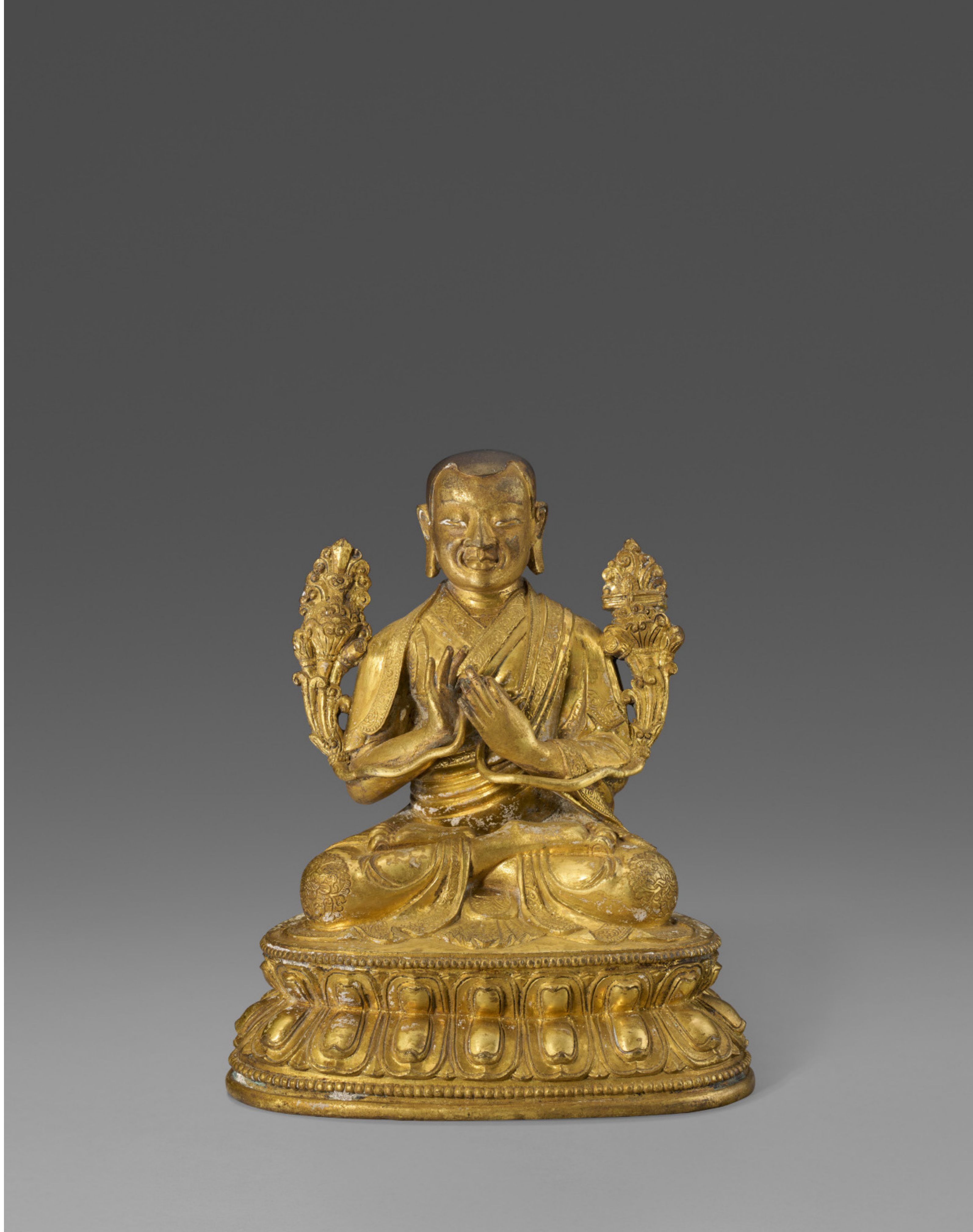


828 LEARN MORE

A DATED GILT-BRONZE FIGURE OF AN AMITAYUS

QIANLONG PERIOD, INCISED WITH CYCLICAL *GENGYIN* DATE, CORRESPONDING TO 1770, AND OF THE PERIOD

8⅜ in. (21.2 cm.) high, cloth box

$8,000-12,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1993.

EXHIBITED:

Taipei, Chang Foundation, *Buddhist Images in Gilt Metal*, 1993, no. 21.
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 50.

LITERATURE:

Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 56-7, no. 21.
Chang Foundation, *Treasures from the Chang Foundation*, 1996, p. 67, no. 50.

清乾隆庚寅年（1770年） 鎏金銅無量壽佛坐像

來源:

鴻禧美術館，臺北，1993年以前

展覽:

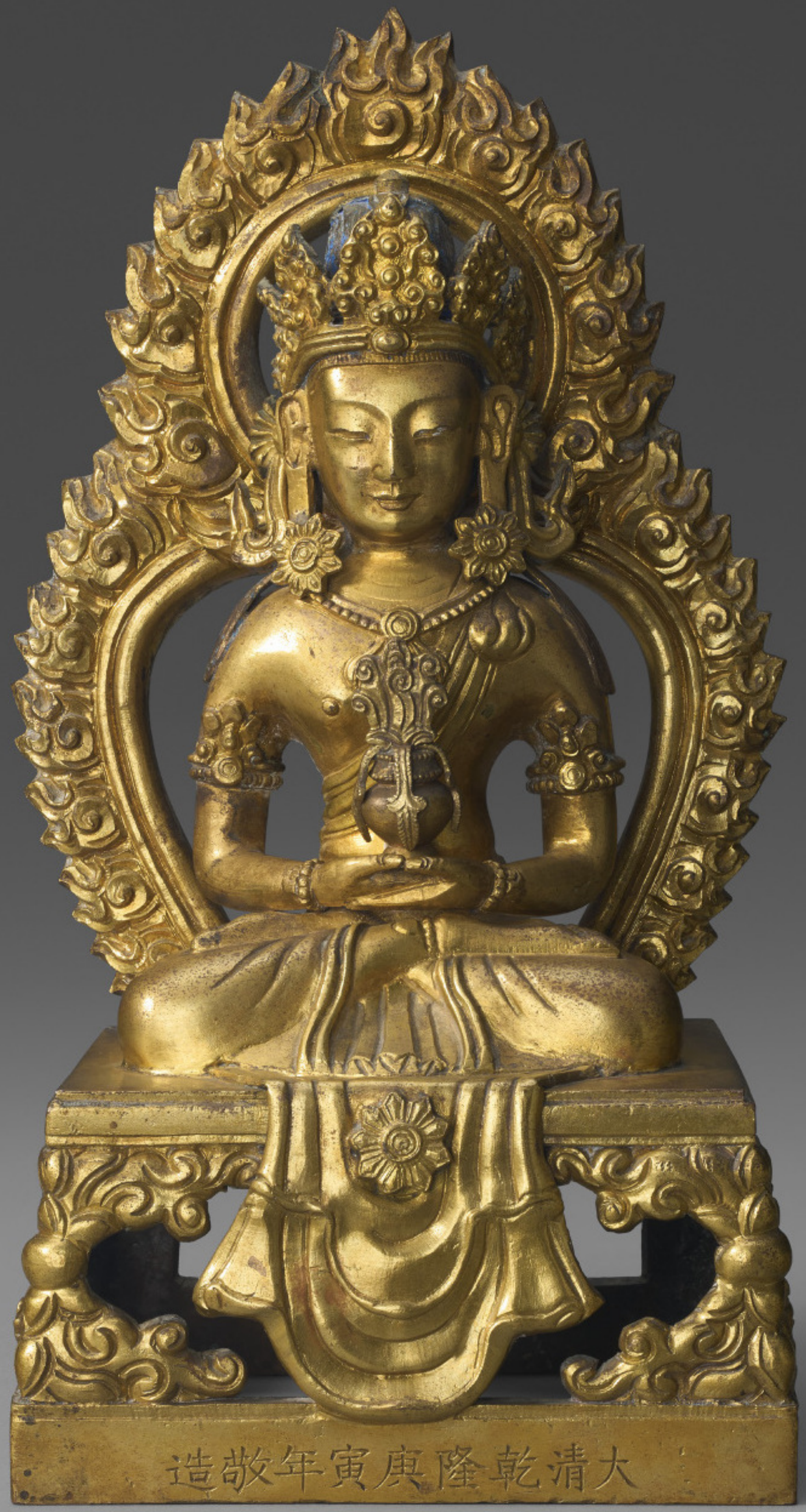
臺北，鴻禧美術館，「金銅佛造像」，1993年，編號21
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號50

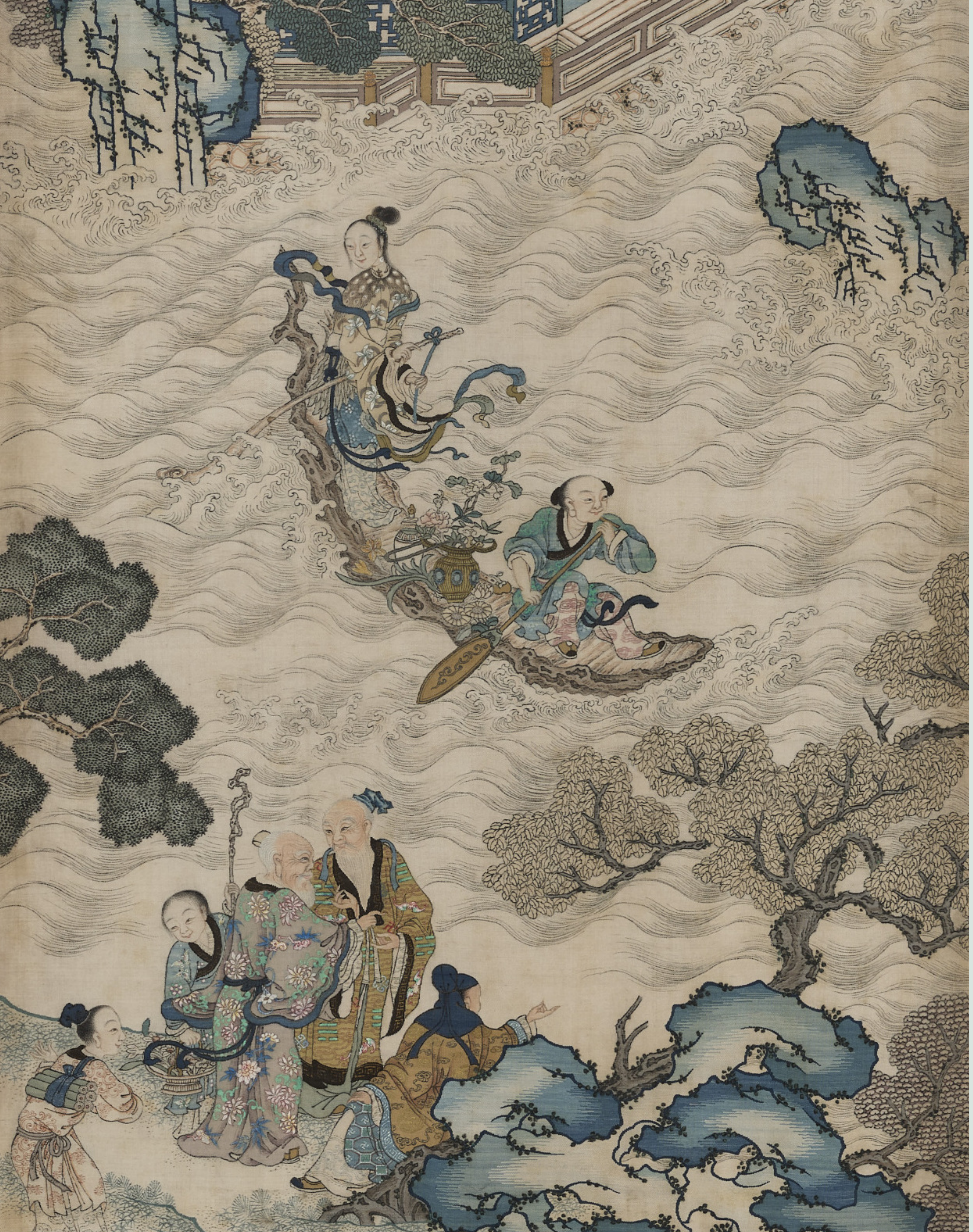
出版:

鴻禧美術館，《金銅佛造像圖錄》，臺北，1993年，頁56－57，編號21
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，
臺北，1996年，頁67，編號50

Amitayus is known as the 'Buddha of Infinite Light' and the 'One who grants long life'. The deity is seen here in a classic representation seated in the lotus position (*dhyanasana*), with the hands held in meditation supporting a vessel (*kalasha*), which holds the elixir of immortality. As one of the most popular deities from the Tibetan Buddhist pantheon, images of Amitayus found great favor with the Emperor Qianlong.

The current figure belongs to a group of cyclically-marked gilt-bronze Amitayus figures commissioned by Qianlong as gifts to his mother, the Empress Dowager, who was a devout Buddhist, in commemoration of her sixtieth and seventieth birthdays. Figures of Amitayus were often depicted in groups of nine, since 'nine' is a homophone for 'eternity'.





Visions of the Daoist Paradise: A Set of Ten Superb *Kesi* Panels

道境仙踪：缂丝挂屏一組十幅

This extraordinary set of ten panels illustrates Xiwangmu, the Queen Mother of the West, accompanied by Dongwanggong, the King Father of the East, with numerous other Daoist Immortals and attendants gathered in the Daoist paradise at the Turquoise Pond (*Yao chi*) on Mount Kunlun.

Most examples of *kesi* panels depicting Daoist immortals show Xiwangmu descending on a phoenix accompanied by attendants, and it is exceptionally rare, however, to find a composition in which she is joined by Dongwanggong. Along the terrace stand the Three Star Gods, including the immediately recognizable Shoulao, depicted with his characteristic elongated cranium and flowing beard. Also represented are the Eight Daoist Immortals, with Zhongli Quan, Lü Dongbin, Li Tieguai, He Xiangu, and Zhang Guolao gathered on one side of the terrace, and Cao Guojiu and Lan Caihe on the other. Beside the stairway, a large fruiting peach tree emerges from the rocky landscape, reinforcing the theme of immortality. At the left of the terrace appears Liu Hai, standing atop his three-legged toad, while the Hehe Twins are shown nearby seated upon a large lotus leaf.

The complexity of the present composition is matched by its rarity. While single panels depicting similar scenes have been published, this appears to be the only known example of such an elaborate and continuous set. Each of these panels is narrower than published examples of single panels, which are typically around 100 cm. wide, and they were almost certainly conceived as part of a larger screen. Compare, for example, the imperial *kesi trompe l'oeil* twelve-panel screen, comprising ten panels inset with *kesi* scenes highlighted with black pigment and framed by two narrower *kesi* border panels, sold at Christie's New York, 30 March 2005, lot 220.

A very finely executed ink and *kesi* panel depicting Xiwangmu, but without Dongwanggong, and dated to the Qianlong period (1736-1795), is in the Avery Brundage Collection of the Asian Art Museum of San Francisco (B62 D28) and illustrated by S. Little in *Taoism and the Arts of China*, 2000, pp. 319-20, no. 118, where it is suggested that the work was produced as an imperial birthday gift during the Qianlong reign. The present set is distinguished by its more complete and elaborate rendering of the terrace, set within the broader landscape of Mount Kunlun and offering a particularly expansive vision of this mythical paradise. Related scenes of immortals also appear on porcelain and other decorative arts. See, for example, the *famille rose* and *huanghuali* twelve-panel screen depicting Immortals celebrating Xiwangmu's birthday, sold at Bonhams London, 11 May 2017, lot 214.

This level of quality and elaborate workmanship suggests that the panels may originally have been commissioned for the birthday celebrations of a member of the imperial family. It is possible that they were made in honor of the birthday of Empress Dowager Chongqing (1669-1777), mother of the Qianlong Emperor. In 1736, the Qianlong Emperor completed the Palace of Longevity and Health (Shoukang Gong) for his mother. The palace hosted particularly lavish celebrations for her sixtieth, seventieth, and eightieth birthdays, occasions marked by empire-wide festivities and the presentation of extravagant gifts. Over time, Shoukang Gong became a major repository for imperial treasures, with nearly 2,000 gifts recorded in its collections, many decorated with motifs expressing wishes for longevity, including images of Daoist immortals (J. Stuart, *Empresses of China's Forbidden City 1644-1912*, 2018, pp. 84-85).

Shoukang Gong was not the only palace space known to have been decorated with Daoist-themed textiles. The Palace of Gathering Excellence (Chu Xiu Gong) is illustrated with a large *kesi* hanging depicting the Three Star Gods (Fu, Lu, and Shou) in *The Complete Collection of Treasures of the Palace Museum – 54 – Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 299, no. 252.

829 LEARN MORE

A VERY RARE AND MAGNIFICENT SET OF TEN FINELY WOVEN *KESI* PANELS DEPICTING IMMORTALS AT THE BANQUET OF XIWANGMU

18TH CENTURY

Each panel: 72 x 19⅛ in. (182.8 x 48.6 cm.)

$300,000-500,000

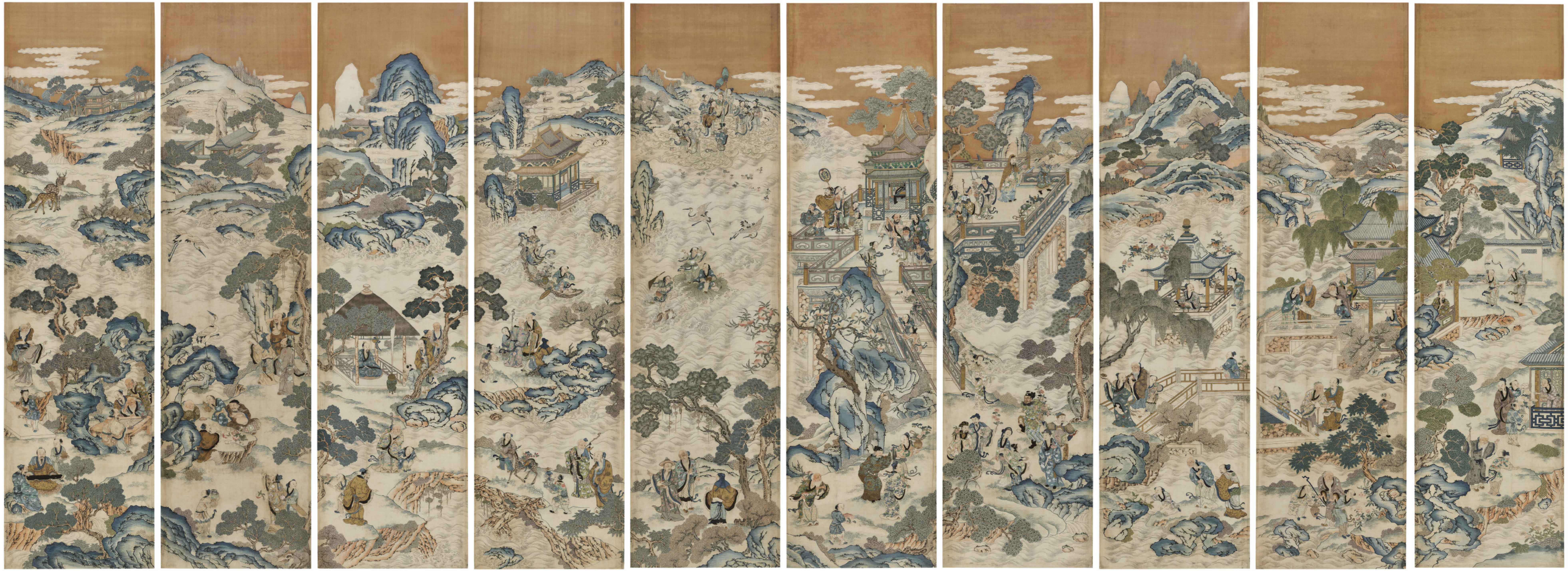
PROVENANCE:

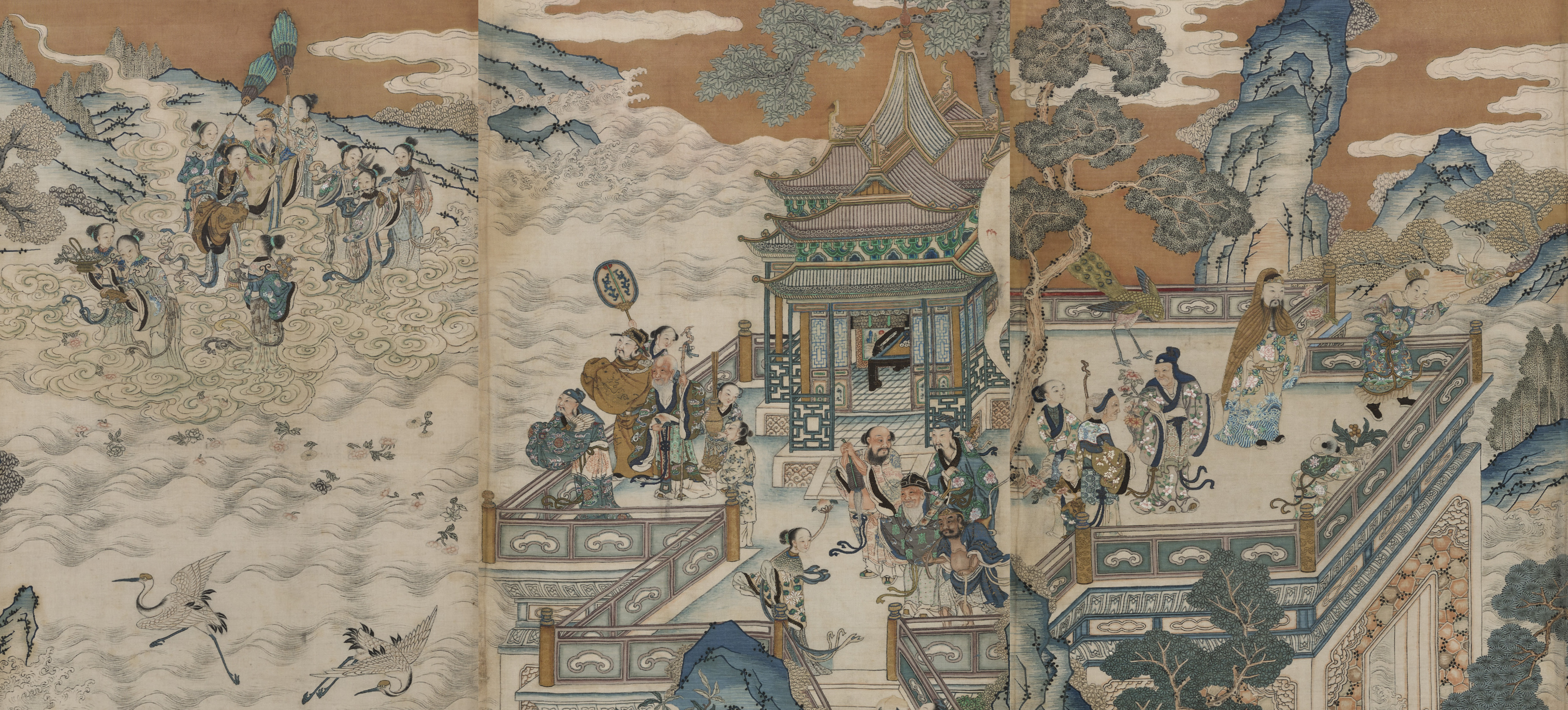
My Humble House, Taipei, 5 November 1999.

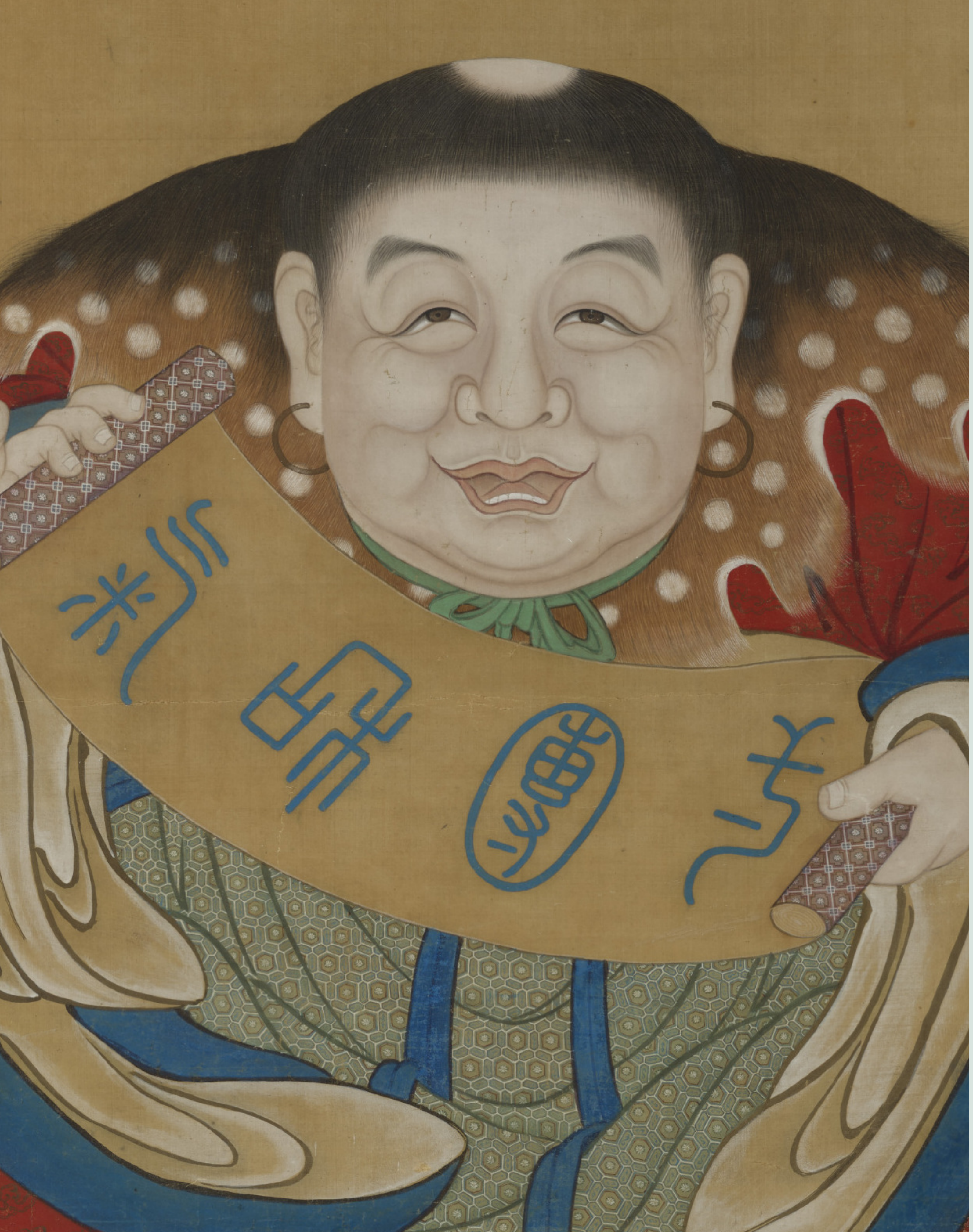
清十八世紀 緙絲西王母瑤池獻壽圖屏一組十幅

來源:

寒舍，臺北，1999年11月5日







Harmony on Earth
一團和氣

Leng Mei (1662–1742), courtesy name Jichen and sobriquet Jinmen Huashi, was a native of Jiaozhou, Shandong province. Based on the chronology of his surviving works, he had entered service at the Imperial Painting Academy by 1681. A pupil of Jiao Bingzhen (1689-1726), Leng Mei excelled in figure painting, particularly in depictions of elegant court ladies. His distinguished career at court spanned the reigns of the Kangxi, Yongzheng, and Qianlong emperors, and he became one of the most highly regarded figure painters of the Qianlong era.

Leng's mastery of architectural and figure painting made him an important contributor to a number of major imperial projects, including the celebrated handscrolls *The Kangxi Emperor's Southern Tour* (*Kangxi nanxun tu*) and *The Kangxi Emperor's Sixtieth Birthday Celebration* (*Kangxi wanshou tu*). The imperial catalogue *Shiqu Baoji* (Precious Collection of the Stone Canal Pavilion) records fourteen works by Leng Mei; three are now preserved in the Palace Museum, Beijing, and another three in the National Palace Museum, Taipei.

The subject of the present painting recalls the celebrated composition *Yituan Heqi* (A Full Circle of Harmony) by the Chenghua Emperor (r. 1465–1487) and now in the Palace Museum, Beijing. Painted in the first year of Chenghua's reign shortly after the emperor's accession, the work depicts three historical figures representing the Three Teachings: the Confucian scholar Tao Yuanming, the Daoist master Lu Xiujing, and the Buddhist monk Huiyuan. Locked in a mutual embrace, the three figures merge into a single harmonious, circular form. The image is generally understood as expressing the young emperor's aspiration for concord throughout the empire, a marked contrast to the factionalism and political turbulence that had characterized the preceding reign.

The composition proved immensely popular and was copied repeatedly in later centuries. Over time, the imagery evolved into depictions of a single laughing figure holding a scroll inscribed with the four characters *yituan heqi* (perfect harmony), as shown in the present painting, becoming a popular auspicious motif in New Year prints and festive imagery.

Beyond the present work by Leng Mei, the Chenghua Emperor's composition also inspired the depiction of Fuxi, one of the legendary Three Sovereigns of Chinese antiquity, on the celebrated Yongzheng mark-and-period vase exhibited in the landmark Oriental Ceramics Society 1951 exhibition *Enamelled Polychrome Porcelains of the Manchu Dynasty*, cat. No. 185, and illustrated by Soame Jenyns in *Later Chinese Porcelain*, London, 1951, pl. XLIX. Formerly in the collections of A. de la Narde, Charles Russell, and Robert C. Bruce, it was sold at Christie's Hong Kong on 28 May 2014, lot 3320 **(Fig. 1)**. On the vase, Fuxi is depicted wearing a characteristic leaf-collared robe and holding a scroll bearing a *taiji* medallion, an allusion to the cosmological diagram traditionally attributed to him and symbolic of the origin of the universe.

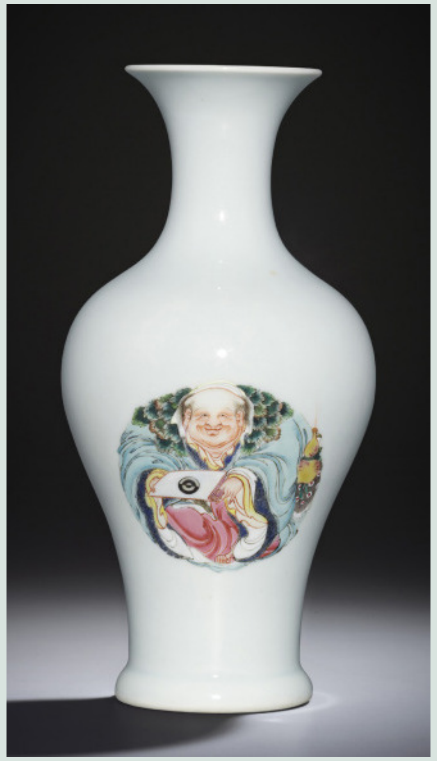


fig. 1 A fine and extremely rare *famille rose* baluster vase, Yongzheng six-character mark within double circles and of the period (1723-1735), sold in The Imperial Sale: Important Chinese Ceramics and Works of Art; Christie's Hong Kong, 28 May 2014, lot 3320.

圖一 清雍正 粉彩人物圖瓶 雙圈六字楷書款，香港佳士得，2014年5月28日，拍品編號3320

Like its Chenghua prototype, the present painting conveys an auspicious wish for peace, stability, and harmony, expressing the ideal that diverse traditions and interests may coexist in mutual accord under enlightened rule.

830 LEARN MORE

HARMONY ON EARTH

LENG MEI (1677-1742)

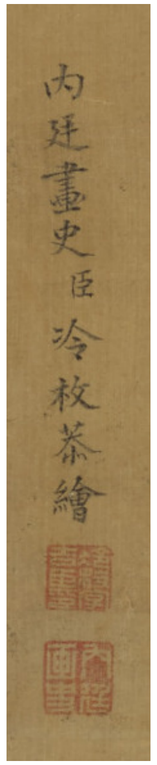
Scroll, mounted and framed, ink and color on silk
The painting is signed with two seals of the artist. The signature reads *Nei Ting Hua Shi Chen Leng Mei Gong Hui* (Respectfully painted by court painter Leng Mei).
The painting: 56⅝ x 37½ in. (143.8 x 95.3 cm.)

$40,000-60,000

PROVENANCE:
The Imperial Sale; Christie's Hong Kong, 27 April 1997, lot 97.

《一團和氣》　冷枚（1677 – 1742年）
設色絹本　鏡框
款識：內廷畫史臣冷枚恭繪

來源:
中國宮廷御製藝術精品，香港佳士得，1997年4月27日，拍品編號97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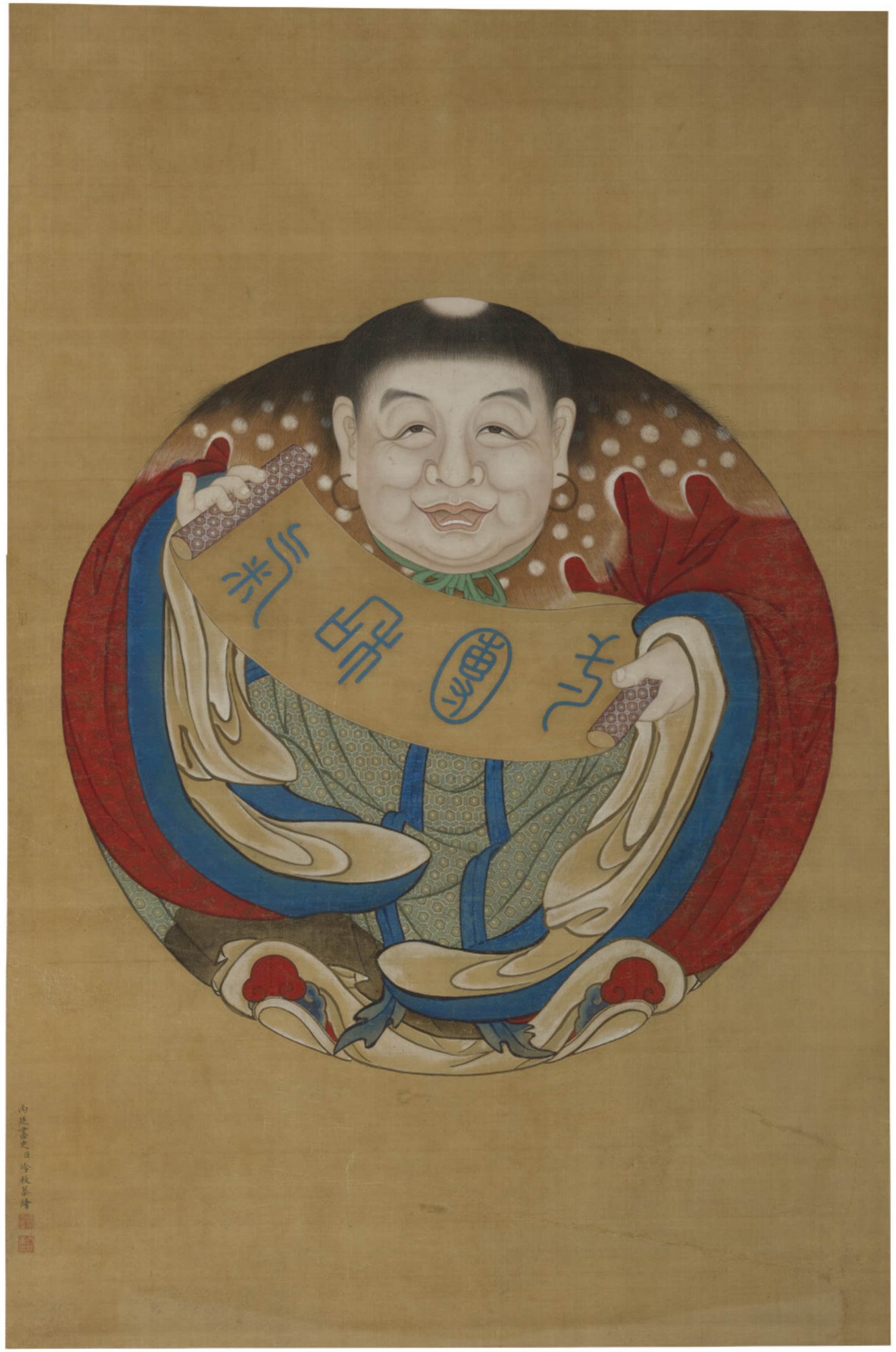


831 LEARN MORE

AN EMBROIDERED PANEL OF MAGU

QING DYNASTY, 18TH-19TH CENTURY

The textile: 51 x 26⅝ in. (129.6 x 67.6 cm.)

$20,000-30,000

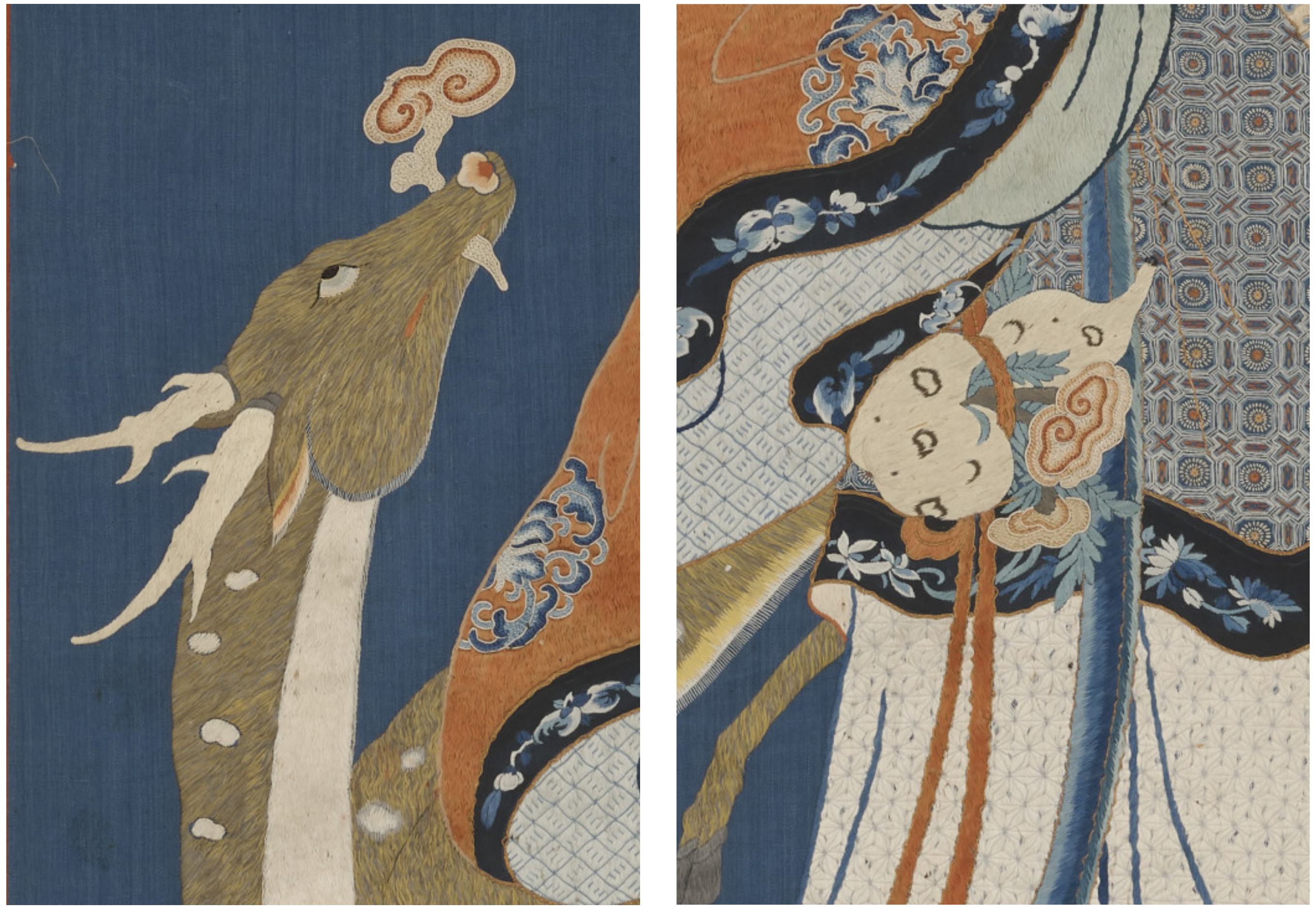
PROVENANCE:

The Geng Zhi Tang Collection.

清十八/十九世紀 刺繡麻姑獻壽圖屏

來源:

耕織堂珍藏



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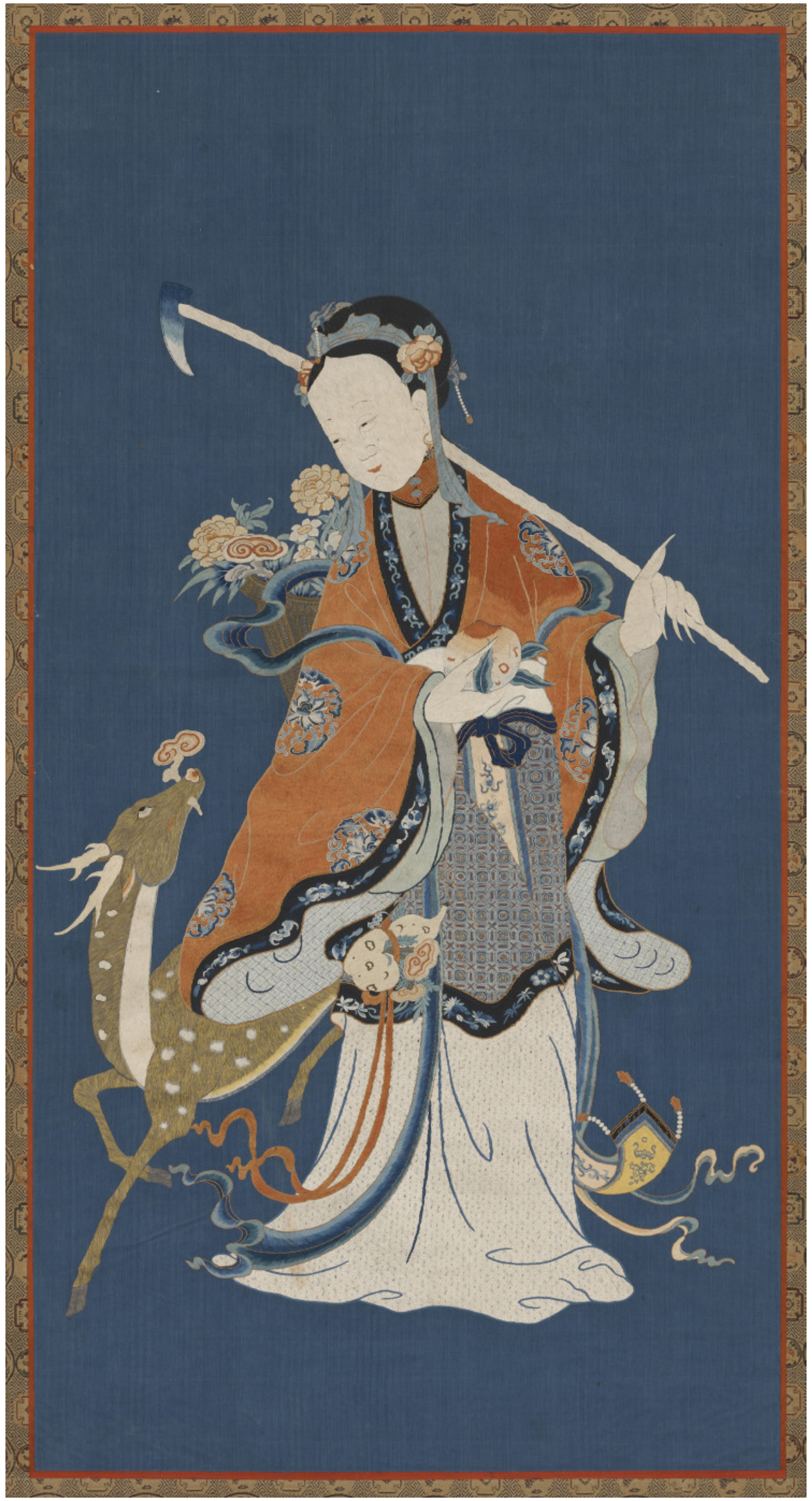
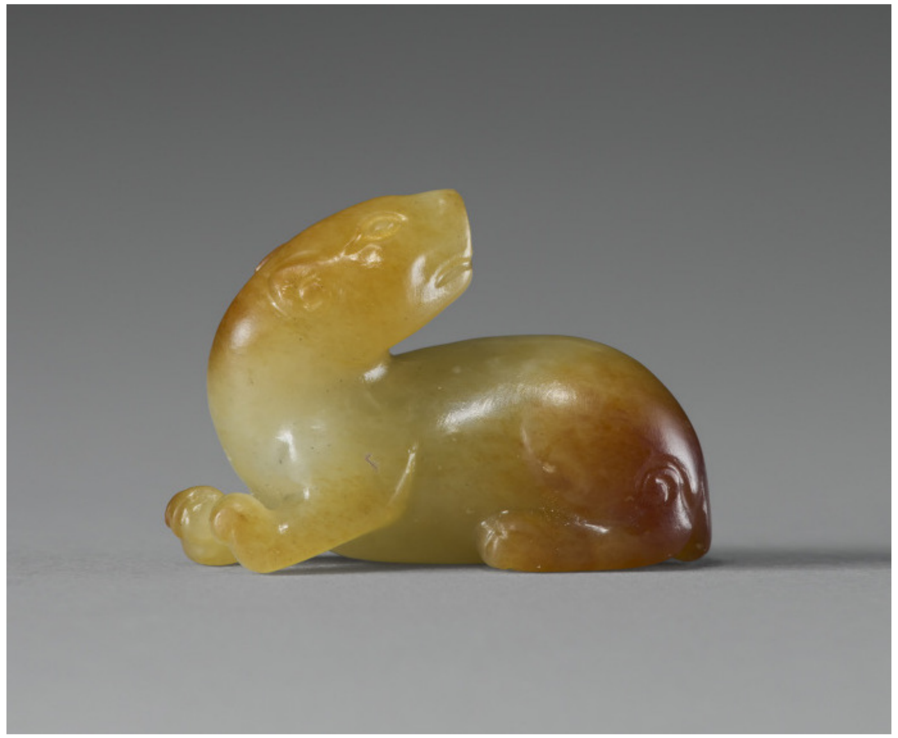




832

832 LEARN MORE

A SMALL YELLOW, RUSSET AND WHITE JADE CARVING OF A RECUMBENT BEAST

17TH-18TH CENTURY

1³⁄₁₆ in. (3.1 cm.) long, cloth box

$6,000-8,000

十七/十八世紀 黃褐白玉臥獸小把件

833 LEARN MORE

A WELL-CARVED 'THREE TEACHINGS' BAMBOO MOUNTAIN

18TH-19TH CENTURY

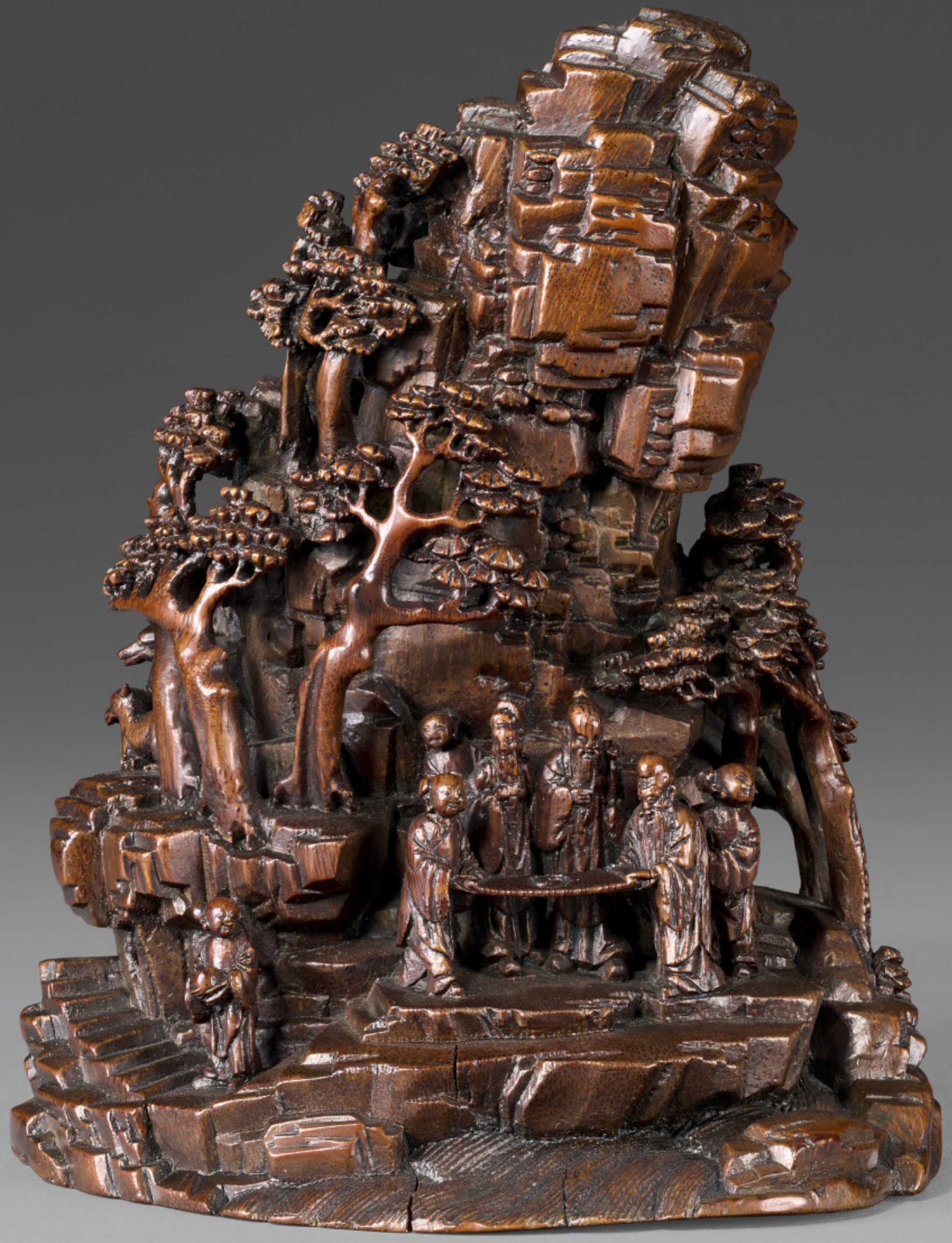
7⅞ in. (20 cm.) high, cloth box

$12,000-18,000

清十八/十九世紀 竹雕「三教圖」山子

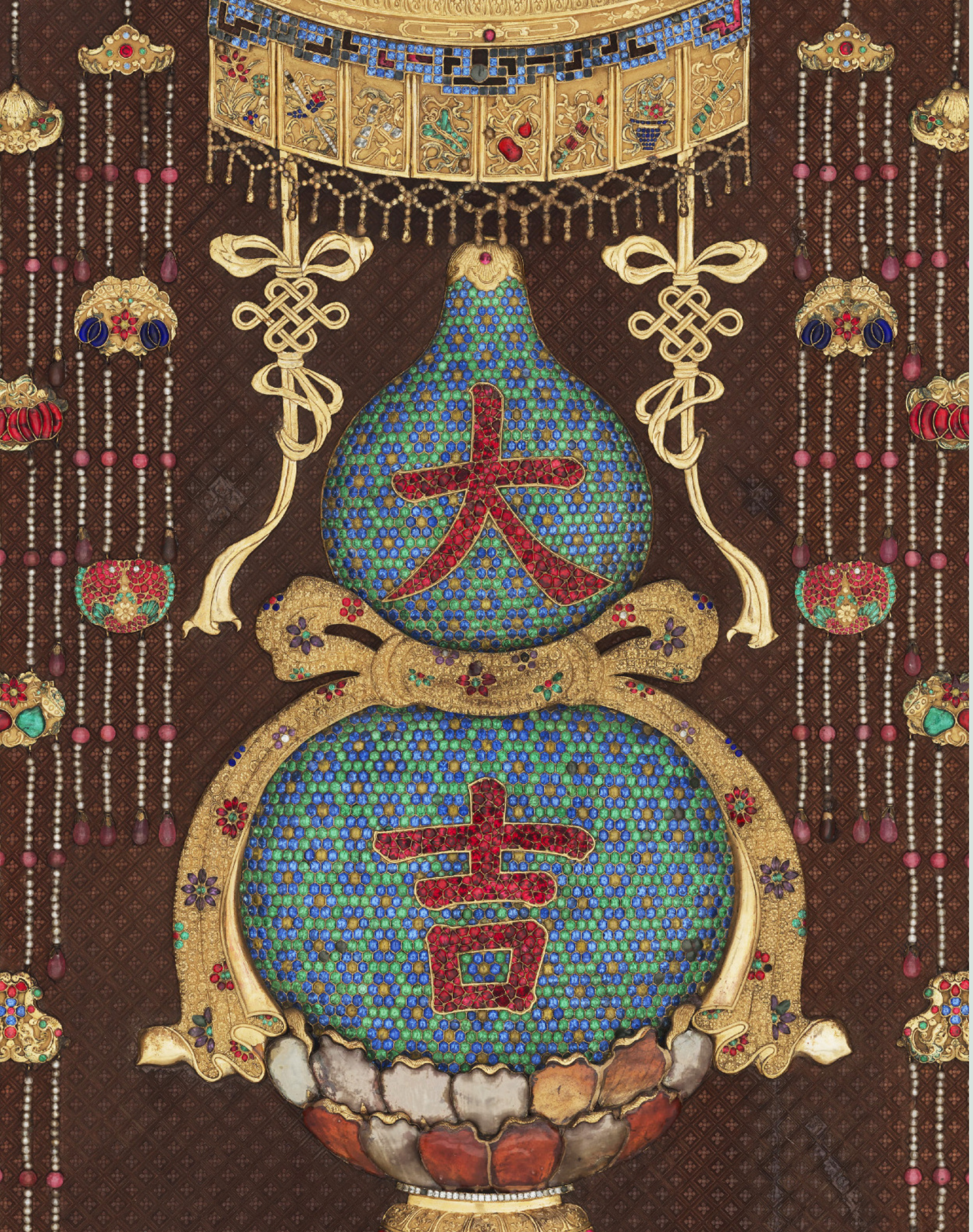
The present bamboo-root carving depicts the theme of the Unity of the Three Teachings, known in Chinese as *sanjiao heyi* 三教合一. The three principal figures, gathered around a scroll bearing the yin-yang symbol, represent Confucianism, Daoism, and Buddhism. The reconciliation of these three traditions occupied an important place in the intellectual and religious history of China. Although differing in their philosophical foundations and social functions, Confucianism, Daoism, and Buddhism increasingly came to be understood not as mutually exclusive systems, but as complementary paths toward moral cultivation and spiritual understanding. The ideal of their essential concord thus became a potent expression of the syncretic character of Chinese thought.

Efforts to reconcile the Three Teachings can be traced to earlier periods, but the concept gained particular prominence from the Song dynasty onward and was increasingly represented in the visual arts. Artists frequently personified the Three Teachings through their respective founders or exemplary figures—Confucius, Laozi, and Sakyamuni—whose harmonious gathering served as a visual metaphor for the compatibility of their teachings. A Ming-dynasty painting depicting Sakyamuni, Laozi, and Confucius, in the Freer Gallery of Art, is illustrated by L. W. Faucett in *The Young Gotama: A Realistic Reconstruction of the Early Life of Sakyamuni, Showing the Spirituality and Gentleness of the Founder of Buddhism*, Tokyo, pp. 98–99. The same ideal of religious and philosophical concord is closely related to the celebrated theme *Yituan heqi* 一團和氣, or "A Full Circle of Harmony"; a painting of this subject by the Qing court artist Leng Mei (1662–1742) is illustrated in the present catalogue, lot 830.



833

Imperial
Splendor
皇
華



Great Auspiciousness and Abundant Blessings: A Magnificent *Da Ji* Hanging Panel

大吉福祿：嵌寶葫蘆掛屏

The present hanging panel, centered by a double-gourd bearing the characters *Da ji* 大吉 (Great Auspiciousness) belongs to a group of festive furnishings made for display in the Qing court during the New Year and other major seasonal celebrations. The motif of the gourd, or *hulu* 葫蘆, carried multiple auspicious meanings. Its many seeds evoked the wish for abundant descendants, while its sound was closely associated with *fulu* 福祿 (blessings and emolument). The combination of *Da ji* and the double gourd therefore expressed a layered wish for good fortune, prosperity, and dynastic continuity, making it one of the most favored subjects in Qing imperial decorative art.

The practice of hanging *Da ji* gourd panels in the palace is well documented in the archives of the Imperial Workshops. A record dated to the 27th day of the 12th month of the 19th year of the Qianlong reign (1754) states that the previously made velvet-ground *Shuangxi* and *Da ji* gourd hanging panels need not be produced that year, but that in the following year a pair of each type should be made, with the grounds likewise worked in velvet and colored threads, and that the designs should first be drawn and submitted for imperial approval. This passage is especially revealing, as it shows that such festive furnishings were not merely decorative accessories, but objects designed through a formal court process: patterns were prepared by the Imperial Workshops, presented to the emperor, and only then executed.

A later entry from the 55th year of the Qianlong reign (1790) records the use of *Da ji* gourd hanging panels in the Ningshou Palace 寧壽宮, Leshou Hall 樂壽堂, Chonghua Palace 重華宮, and other court spaces. The same document notes that fifteen pairs of hanging panels required a total of 101 *ruyi*-form nails for installation. Such records confirm that these auspicious panels were displayed throughout the palace during the festive seasons. They also suggest that many examples, especially those made of textile, velvet, silk, or other delicate materials, were seasonal objects that may have been frequently replaced, explaining their rarity today.

The present panel may also be understood within the broader context of high-quality tribute works produced in Canton (modern day Guangzhou) during the Qianlong period. In *Tributes from Guangdong to the Qing Court*, Hong Kong, 1986, pp. 16–17, Yang Boda cites archival evidence that in the 59th year of the Qianlong reign (1794), the Viceroy of Guangdong and Guangxi, Changlin 兩廣總督長麟, presented to the court a pair of glass hanging panels decorated with the *fushou* pattern on the 20th day of the 7th month, and another pair of glass 'antiques' hanging panels on the 4th day of the 12th month. Yang further observes that the tribute lists and archives reveal the remarkable variety of Guangdong luxury production during the Qianlong period, when European paintings and decorative objects entered China through Canton and were distributed through the Thirteen Hongs 十三行 to major cities including Beijing and Yangzhou. This commercial and artistic environment encouraged Cantonese craftsmen to study imported European techniques, adapt them, and ultimately create new hybrid forms of luxurious decorative arts. Although the iconography of the present panel is largely Chinese, its decorative vocabulary reveals the cosmopolitan quality of Qing court taste. The floral ornament on the border, the scrolling gilt decoration, and the jewel-like use of colored glass beads recall the Baroque and Rococo-inspired ornament that entered China through Canton in the 18th century. At the same time, these elements are fully absorbed into an imperial Chinese auspicious composition: the double gourd, pendant jewels, canopy, *ruyi* forms, and the bold characters *Da ji* together create an image of festive abundance and courtly splendor.

The present panel employs a rich combination of materials and techniques. Given the complexity of its construction and the luxurious nature of its materials, it is not surprising that only a handful of such panels appear to have survived. A closely related example, formerly in the Qing court collection and now in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum-20-Screens*, pp. 648–49, no. 182. Another comparable example was sold at Christie's London, 9 November 2010, lot 237. **(Fig. 1)** Other forms of *Da ji* hanging panels were also fashionable at the Qing court. A set of eight gold double gourd-form *Da ji* panels in the Palace Museum, Beijing, demonstrates the enduring popularity of this auspicious subject in imperial palace decoration. Two panels from this set are illustrated by Zhang Yi, Kong Yanju, and Luo Han in "Scientific Analysis, Conservation and Restoration of Golden Gourd-Shaped Hanging Screens with Auspicious Patterns from the Qing Dynasty in the Palace Museum," *Journal of Gems & Gemology*, issue 5, September 2024, fig. 1. Together, these surviving examples attest to the importance of *Da ji* gourd panels as festive imperial furnishings, combining auspicious symbolism, technical virtuosity, and the opulent visual language of the Qianlong court.

834 LEARN MORE

A MAGNIFICENT IMPERIAL EMBELLISHED *'DAJI'* LACQUER PANEL

QIANLONG PERIOD (1736-1795)

39¼ x 25¾ in. (100 x 65.5 cm.)

$100,000-150,000

PROVENANCE:

Sotheby's London, 12 June 1990, lot 129.

清乾隆 御製漆地嵌寶「大吉」葫蘆掛屏

來源:

倫敦蘇富比，1990年6月12日，拍品編號129

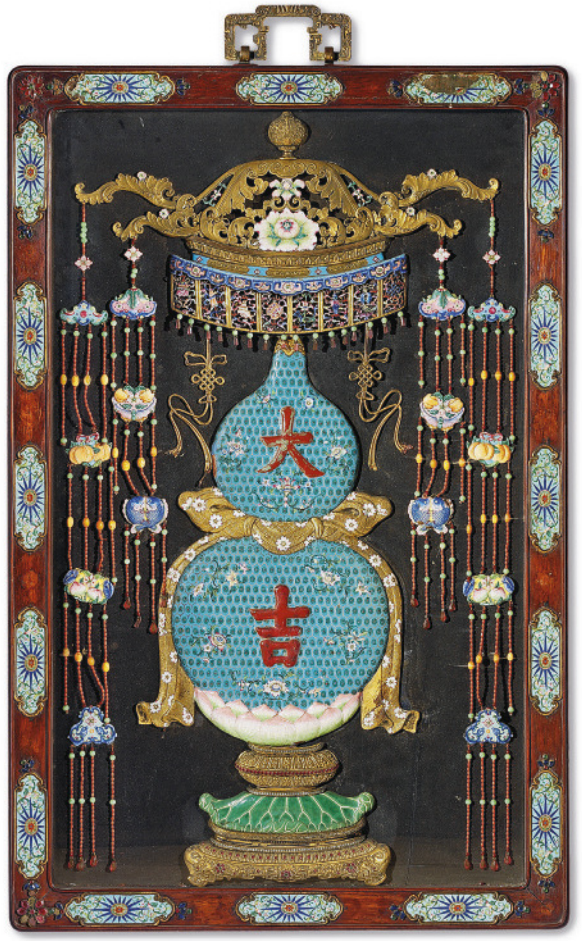
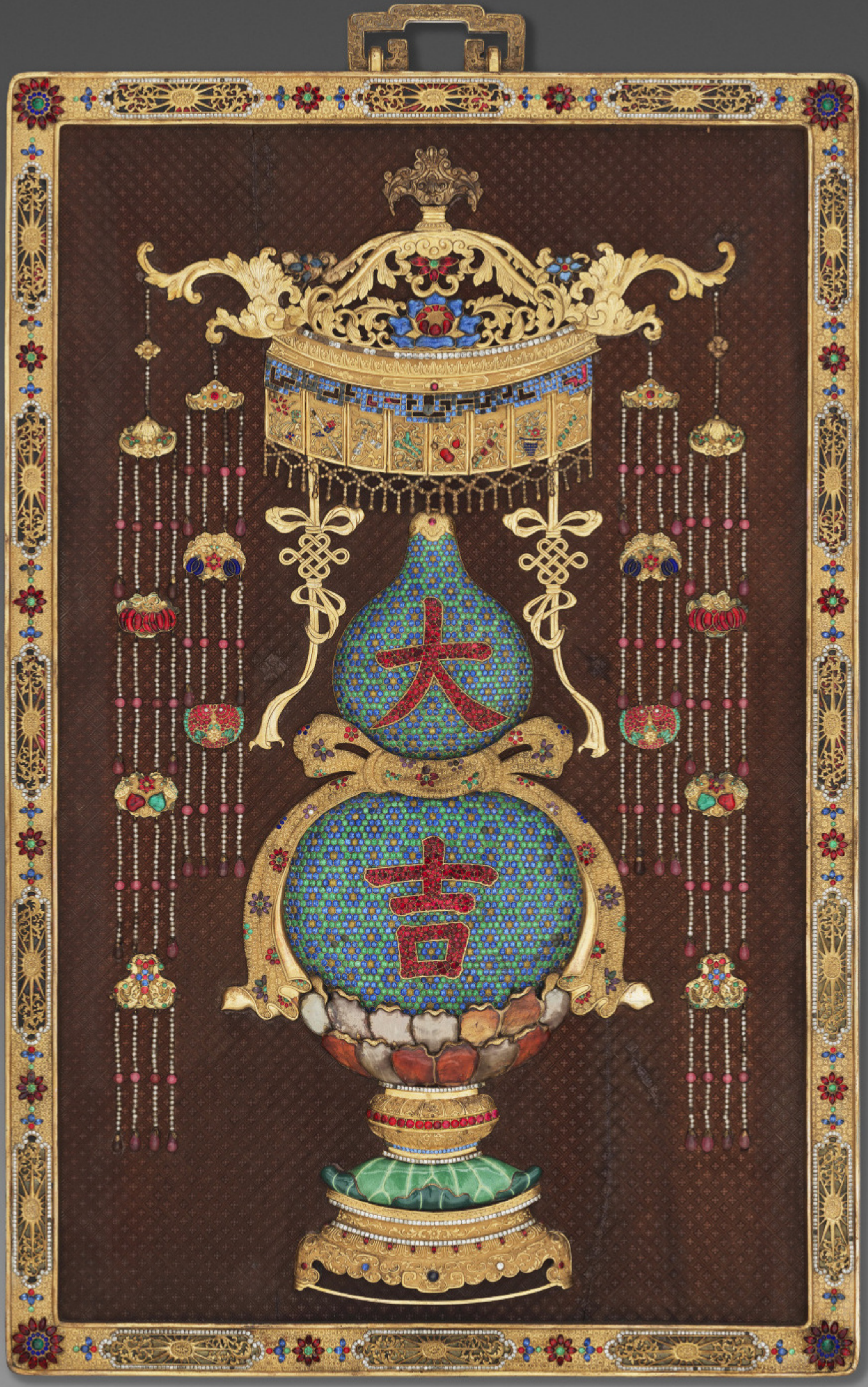


Fig. 1 A rare imperial painted enamel encrusted gilt-bronze *Da Ji* double-gourd framed panel, Qianlong/Jiaqing period, circa 1800, sold in Fine Chinese Ceramics and Works of Art, Christie's London, 9 November 2010, lot 237.

圖一 清乾隆/嘉慶 約1800年 御製銅胎畫琺瑯大吉掛屏，倫敦佳士得，2010年11月9日，拍品編號237



835 LEARN MORE

A PAIR OF *KESI* CHAIR PANELS

18TH CENTURY

Each panel: 58⅛ x 15½ in. (147.6 x 39.4 cm.)

$20,000-30,000

PROVENANCE:

Christie's London, 15 June 1999, lot 197.

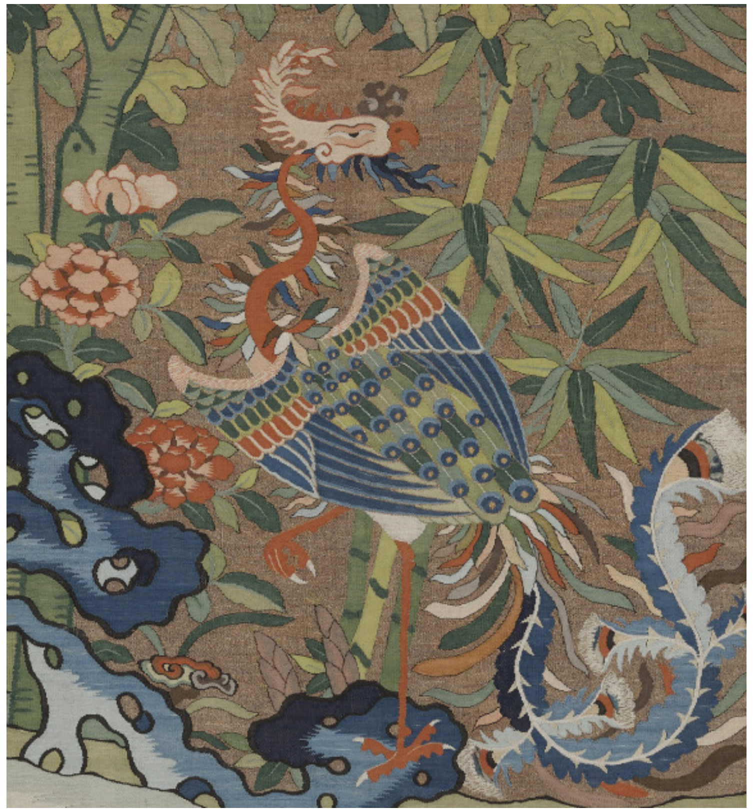
十八世紀 緙絲壽字雲龍紋椅披一對

來源:

倫敦佳士得，1999年6月15日，拍品編號197

Unlike upholstered furniture, chairs in China were only temporarily covered with textiles, and chair panels such as the present pair were designed specifically for this purpose. Each panel is divided into four distinct design sections that conform to the shape of a traditional Chinese chair. The upper section, decorated with a *shou* character (longevity) and double peaches, would have been draped over the top rail; the peacock and rocks would have formed the back panel; the stylized lotus would have covered the seat; and the dragon emerging from waves would have adorned the front overhang.

The peaches, *shou* character, and bats decorating the upper section of these panels are all auspicious symbols of longevity and immortality, suggesting that they may have been made for birthday celebrations. A related pair of eighteenth-century chair panels, also set against a gold ground and decorated at the top with peaches, a *shou* character, and bats, is in the collection of The Metropolitan Museum of Art (accession nos. 65.210.1 and 65.210.2).



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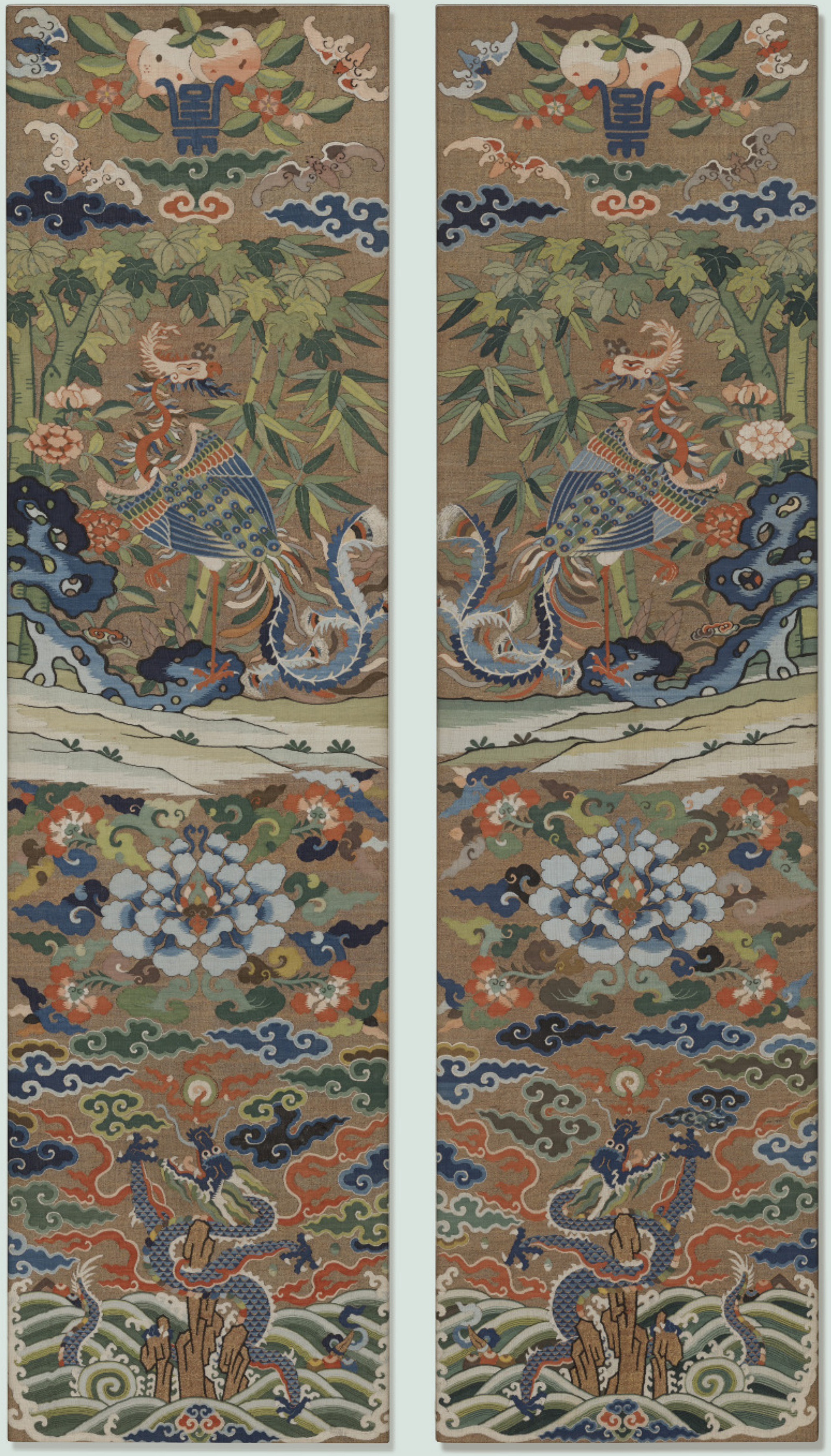


836 LEARN MORE

A VERY RARE AND EXCEPTIONAL PAIR OF EMBELLISHED GILT-BRONZE STIRRUPS

QIANLONG PERIOD (1736-1795)

Each: 6¾ in. (17.1 cm.) high

$40,000-60,000

PROVENANCE:

Iris Cornelia Love (1933-2020) Collection, New York, before 1968.
Leonard Kalina Fine Arts, California, 29 July 2010.

EXHIBITED:

On loan: The Metropolitan Museum of Art, New York, 1968-1973.

清乾隆 鎏金銅嵌寶馬鐙一對

來源:

Iris Cornelia Love（1933–2020年）珍藏，紐約，1968年以前
Leonard Kalina Fine Arts，加州，2010年7月29日

展覽:

借展：紐約大都會藝術博物館，1968–1973年

The rulers of the Qing dynasty were frequently described as *Mashang Tianzi* (馬上天子), or “Emperors on Horseback,” a title that reflected the central importance of horsemanship, hunting, and archery to Manchu identity and imperial ideology. Among the Manchus, equestrian skill was not merely a practical necessity but a powerful symbol of martial virtue and political legitimacy.

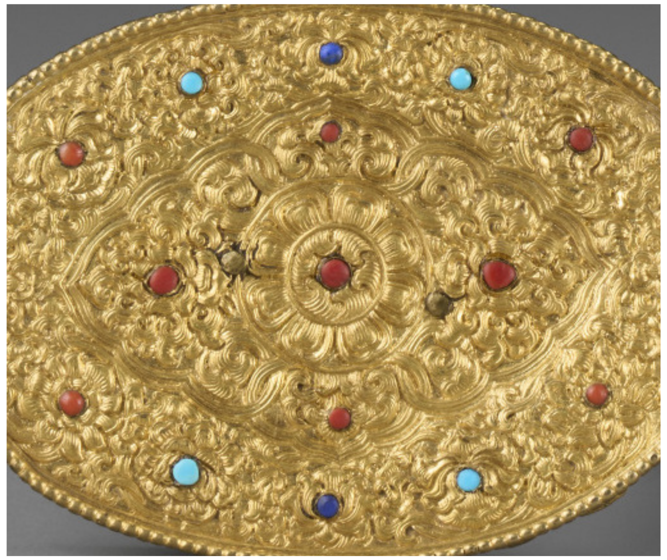
The Qianlong Emperor (r. 1736–1795) actively cultivated these traditions throughout his reign. Each year, he spent extended periods at Chengde and the Mulan hunting grounds, where imperial hunts served not only as demonstrations of martial prowess but also as important political gatherings with Inner Asian allies and subjects. These events reinforced the emperor’s image as a warrior-ruler and underscored the enduring significance of Manchu traditions within the Qing empire.

The importance of horseback riding extended beyond the hunt. Qianlong frequently undertook his imperial inspection tours on horseback, using these journeys to project authority across the empire. Their scale is vividly captured in Xu Yang’s *The Qianlong Emperor on the First Inspection Tour to the South*, which depicts the vast mounted processions that accompanied the emperor on his travels.

It is therefore unsurprising that riding equipment associated with such occasions was produced to the highest standards of craftsmanship. Saddles, stirrups, and other equestrian accoutrements functioned not only as practical objects but also as potent symbols of imperial status. The present pair of stirrups exemplifies this tradition, combining technical refinement with exceptional decorative artistry. They demonstrate the remarkable achievements of Qing craftsmanship while embodying the central role of equestrian culture in the expression of imperial power and identity.

Superbly cast, lavishly gilt, and richly embellished with coral and a variety of colorful hardstones, the present stirrups rank among the most spectacular and sumptuous examples recorded. For a related, though less intricate, pair of gilt-iron stirrups accompanying a gilt-silver saddle decorated with dragons and inlaid with coral and various hardstones, see the example in the Potala Palace Collection, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai, 2001, p. 213, no. 123. See, also, the pair of gilt-iron stirrups and saddle presented by the Sixth Panchen Lama to the Qianlong Emperor in 1780 and later used by the Jiaqing Emperor, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pp. 230–31, no. 121. The prestige and luxury associated with such richly ornamented stirrups are further reflected in imperial equestrian portraits of the Qianlong Emperor, such as *Emperor Qianlong Reviewing Troops* by Lang Shining (Giuseppe Castiglione), illustrated in *The Complete Collection of Treasures of the Palace Museum -14 - Paintings by Wang Shimin, Wang Jian, Wang Hui, Wang Yuanqi, Wu Li and Yun Shouping*, Hong Kong, 1996, p. 151, no. 29, as well as *Emperor Qianlong Accompanied by His Officials in Rounding Up and Hunting*, illustrated *ibid*., p. 196, no. 43.

These exceptional stirrups were once part of the distinguished collection of Iris Cornelia Love (1933–2020), the renowned American archaeologist and socialite best known for her 1969 identification of the Temple of Aphrodite at ancient Knidos in present-day Turkey. Born in New York, Love was the daughter of diplomat and investment broker Cornelius Ruxton Love and Audrey Barbara Josephthal Love, a great-granddaughter of Meyer Guggenheim. The extraordinary collection of C. Ruxton and Audrey B. Love was dispersed in a landmark Christie’s New York sale held on 19–20 October 2004. Their eclectic collection included important jewelry, fine European furniture, and an exceptional group of Chinese imperial works of art, among them sets of Kangxi gilt-bronze bells and magnificent *cloisonné* enamels. Like her parents, Iris Love was an avid collector of art and antiques. Portions of her collection, including the present stirrups, were placed on long-term loan to The Metropolitan Museum of Art.



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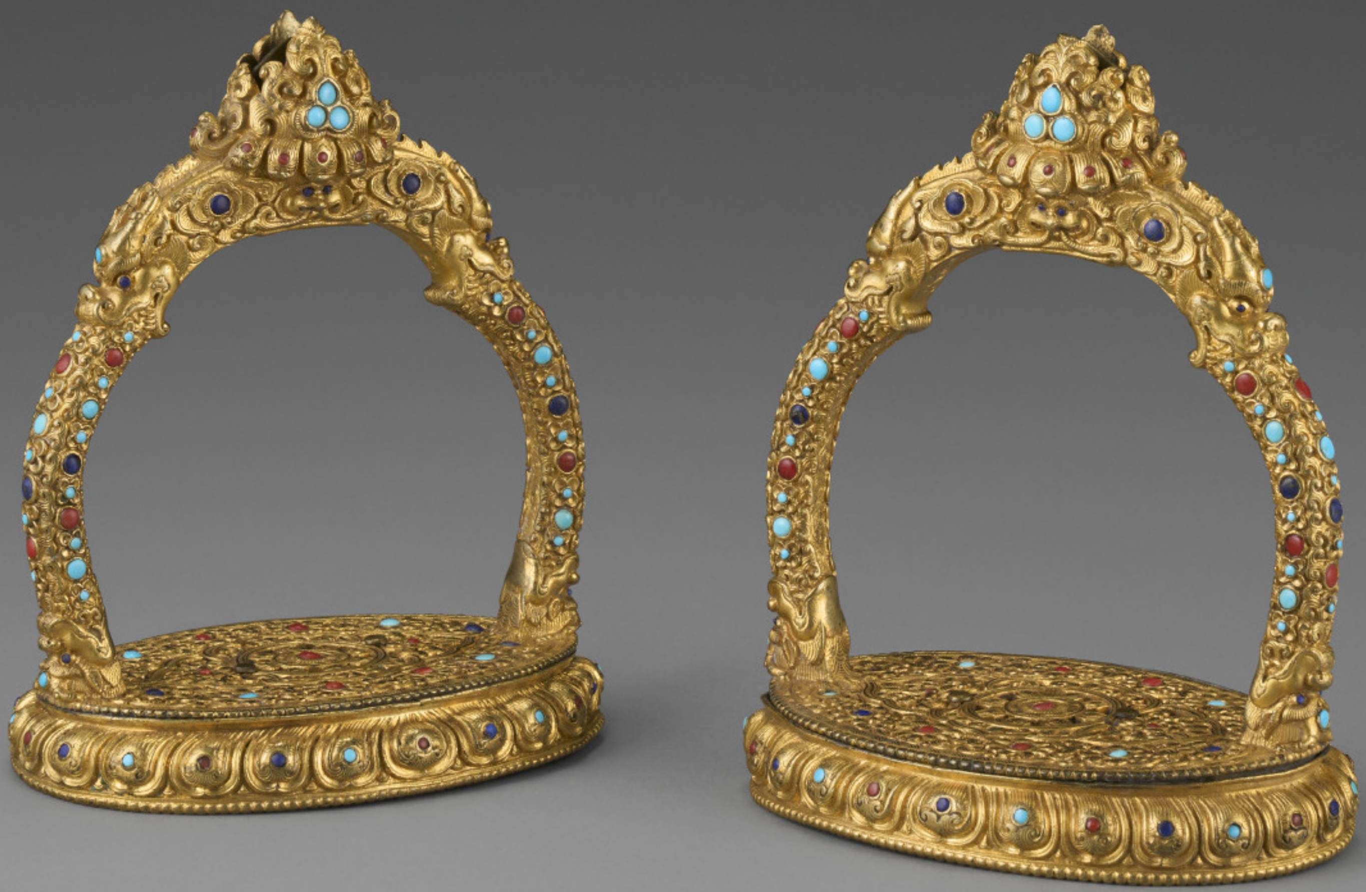


837 LEARN MORE

A RARE CARVED YAOZHOU CELADON FOLIATE JAR

NORTHERN SONG DYNASTY (AD 960-1127)

5 5/16 in. (13.5 cm.) diam., cloth box

$18,000-25,000

PROVENANCE:

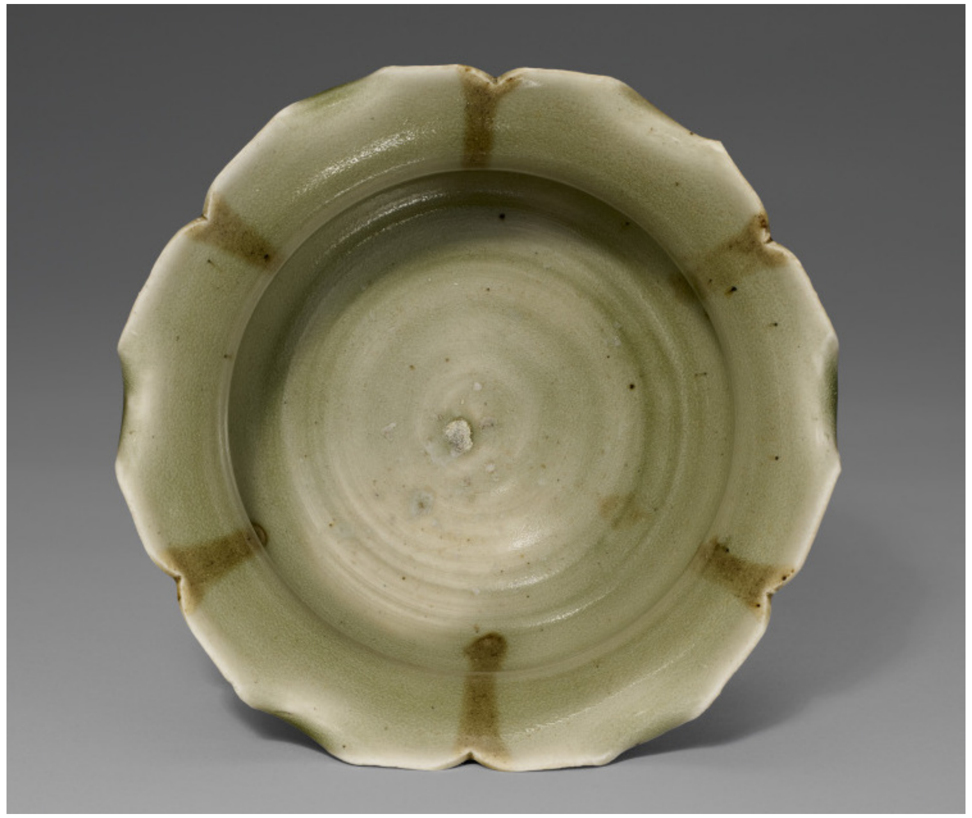
Peter Lai Antique Ltd, Hong Kong, 6 June 1992.

北宋 耀州窯青釉刻花口尊

來源:

黎氏古玩，香港，1992年6月6日

This distinctive Yaozhou vessel is a slightly compressed version of a form that in China is usually called a *zun,* or wine jar. At the Yaozhou kilns it is possible that the form has a predecessor in a similar type of jar, but without an everted rim, that has been found among the Five Dynasty vessels at the Huangbaozhen kiln site. See Museum of Oriental Ceramics, Osaka (eds.), *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p. 101, no. 133. Several jars similar to the current vessel, with curled lip and carved decoration, but with thin raised lines of slip inside the mouth, rather than lines of darker olive glaze as seen in the mouth of the current jar, have been found in the Song strata at the Yaozhou kiln at Huangbaozhen. See *Shaanxi Tongchuan Yaozhou yao*, Beijing, 1965, p. 23, fig. 14, no. 1, and Shaanxi Provincial Archaeological Research Institute and Museum of Yaozhou Ware, *Songdai Yaozhou Yaozhi*, Beijing, 1998, p. 589. Further Yaozhou jars of the same shape and decoration include the jar in the Robert Barron Collection illustrated by L. Rotondo-McCord in the catalogue for the exhibition, *Heaven and Earth Seen Within*, New Orleans Museum of Art, 2000, no. 10, and the jar illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 1, p. 231, no. 412. Related Yaozhou jars of taller, less compressed form and raised on a taller splayed foot, include the jar in The Metropolitan Museum of Art illustrated by S. Valenstein, *Handbook of Chinese Ceramics*, New York, rev. ed. 1989, p. 82, no. 76, and the jar sold in The Classic Age of Chinese Ceramics – The Linyushanren Collection, Part I; Christie's Hong Kong, 2 December 2015, lot 2803.



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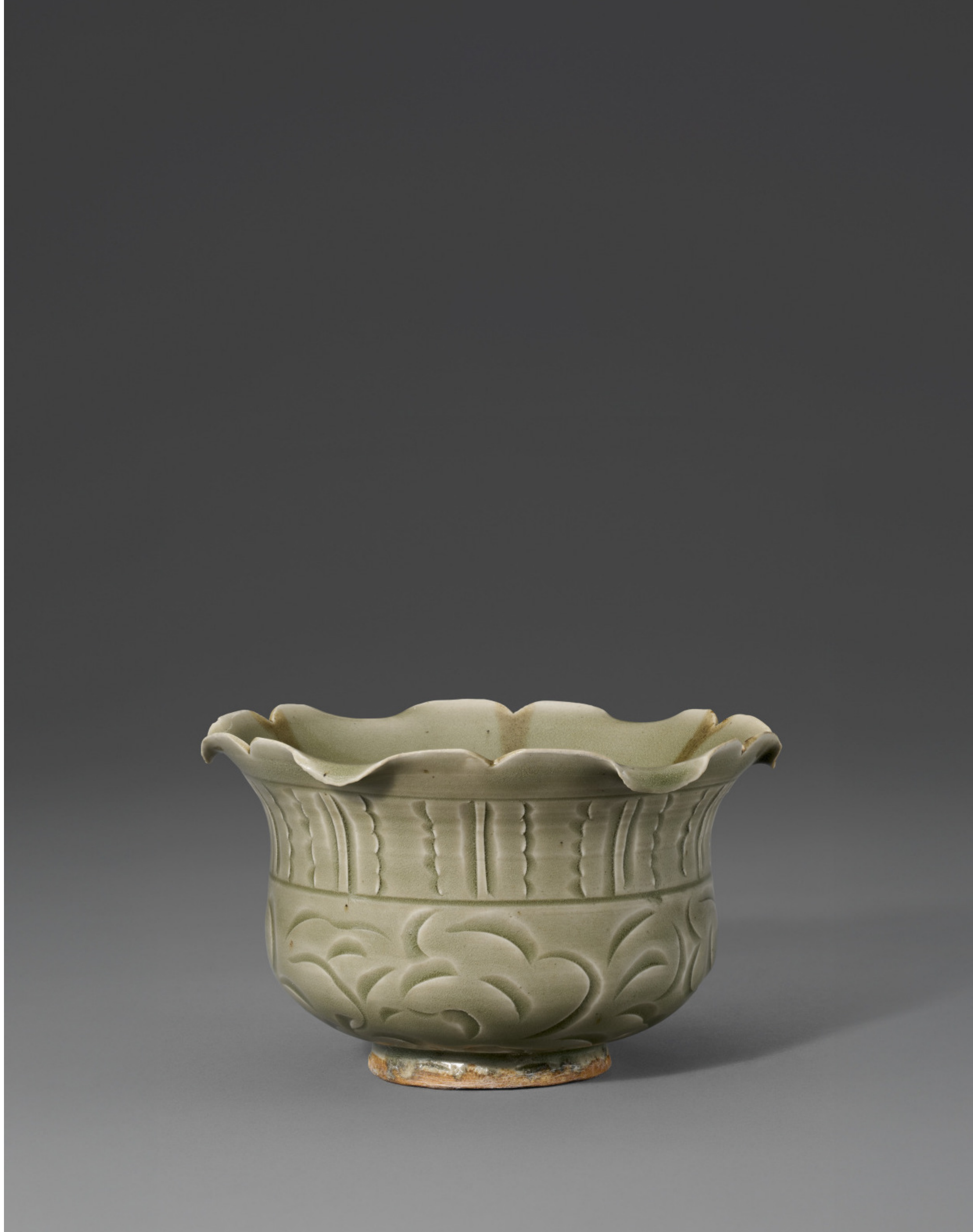


838 LEARN MORE

A VERY RARE SMALL MARBLED JAR AND COVER

TANG DYNASTY (AD 618-907)

3⅞ in. (9.8 cm.) high, cloth box

$40,000-60,000

PROVENANCE:

C. T. Loo & Co., New York, December 1949.
Pauline B. (1910-2000) and Myron S. Falk (1906-1992) Collection, no. 31.
The Falk Collection I: Fine Chinese Ceramics & Works and Works of Art; Christie's New York, 16 October 2001, lot 19.

EXHIBITED:

Los Angeles, Los Angeles County Museum, *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, 1952, no. 83.
Northampton, Massachusetts, Smith College Museum of Art, *Neolithic to Ming, Chinese Objects - The Myron S. Falk Collection*, 1957, no. 19.
London, Oriental Ceramic Society, *The Ceramic Art of China*, 1971, no. 48.

LITERATURE:

Los Angeles County Museum, *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, Los Angeles, 1952, p. 63, no. 83.
Myron S. Falk, *Neolithic to Ming, Chinese Objects - The Myron S. Falk Collection*, Hartford, Connecticut, 1957, p. 8, no. 19.
Oriental Ceramic Society, *Catalogue of an Exhibition of the Ceramic Art of China*, London, 1971, no. 48.

唐 絞胎小蓋罐

來源:

盧芹齋，紐約，1949年12月
Pauline B. (1910 – 2000年) 及 Myron S. Falk (1906 – 1992年) 珍藏，編號31
Falk珍藏（一）中國瓷器及工藝精品，紐約佳士得，2001年10月16日，拍品編號19

展覽:

洛杉磯，洛杉磯郡博物館，「Chinese Ceramics from the Prehistoric Period through Ch'ien Lung」，1952年，編號83
北安普敦，史密斯學院美術館，「Neolithic to Ming, Chinese Objects – The Myron S. Falk Collection」，1957年，編號19
倫敦，東方陶瓷學會，「The Ceramic Art of China」，1971年，編號48

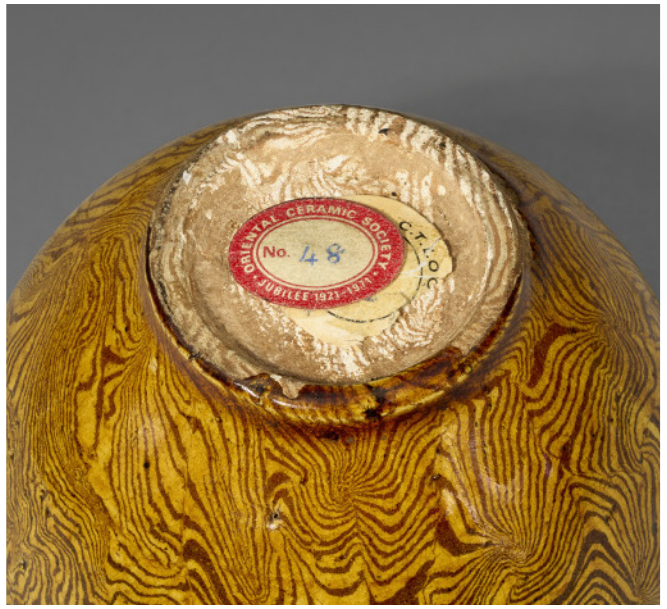
出版:

洛杉磯郡博物館，《Chinese Ceramics from the Prehistoric Period through Ch'ien Lung, Los Angeles》，1952年，頁63，編號83
Myron S. Falk，《Neolithic to Ming, Chinese Objects – The Myron S. Falk Collection》，康州哈特福德，1957年，頁8，編號19
東方陶瓷學會，《Catalogue of an Exhibition of the Ceramic Art of China》，倫敦，1971年，編號48

Marbling, known as *jiao tai* in Chinese, became a popular decorative technique on Tang dynasty ceramics and was applied to a variety of forms, including jars, cups, bowls, dishes, and censers. Sections of marbled clay were also inlaid into larger objects, such as pillows, to create a striking decorative effect. The popularity of marbled wares among the Tang aristocracy is demonstrated by the discovery of a small number of horses made from marbled clay among the burial goods of Princess Yongtai, who received a grand reinterment in AD 706.

The marbled appearance could be achieved either by combining clays of different colors during the formation of the vessel or by applying two contrasting slips to its surface. In both cases, the finished piece was subsequently covered with a transparent glaze. The most common glazes were amber, as seen on the present covered jar, as well as green and colorless glazes. Examination of the current jar and cover clearly shows that it was made by combining contrasting clays, and further reveals that the upper and lower halves were constructed separately before being luted together. This process required considerable technical skill on the part of the potter and was executed with notable success on the current jar. The effect is less refined on a smaller, similarly glazed jar lacking a cover, excavated at Xianyang, Shaanxi province, in 1952. The tomb from which the Xianyang jar was recovered has been dated to AD 714. The jar, now in the Shaanxi Provincial Museum, is illustrated in *Zhongguo wenwu jinghua daquan – Taoci juan*, 1993, p. 247, no. 246. Another larger marbled jar with amber glaze, also lacking a cover, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection, vol. I*, 1994, no. 230.

A marbled bowl with amber glaze in the Tokyo National Museum is illustrated in *Sekai Toji Zenshu,* vol. 11, Sui Tang, Tokyo, pp. 101–2, no. 79. The popularity of Tang dynasty marbled wares in Japan is further evidenced by the excavation of shards from a Chinese 8th-century marbled pillow at the site of Daian-ji Temple in Nara, illustrated in the same volume, p. 252, no. 237. Such marbled pillows were produced at a number of kiln sites in northern China, including the Gongxian kilns in Henan province. A small ring-handled cup with similar marbling and amber glaze, formerly in the Anders Hellström Collection and now in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 8, Tokyo, 1982, no. 25.



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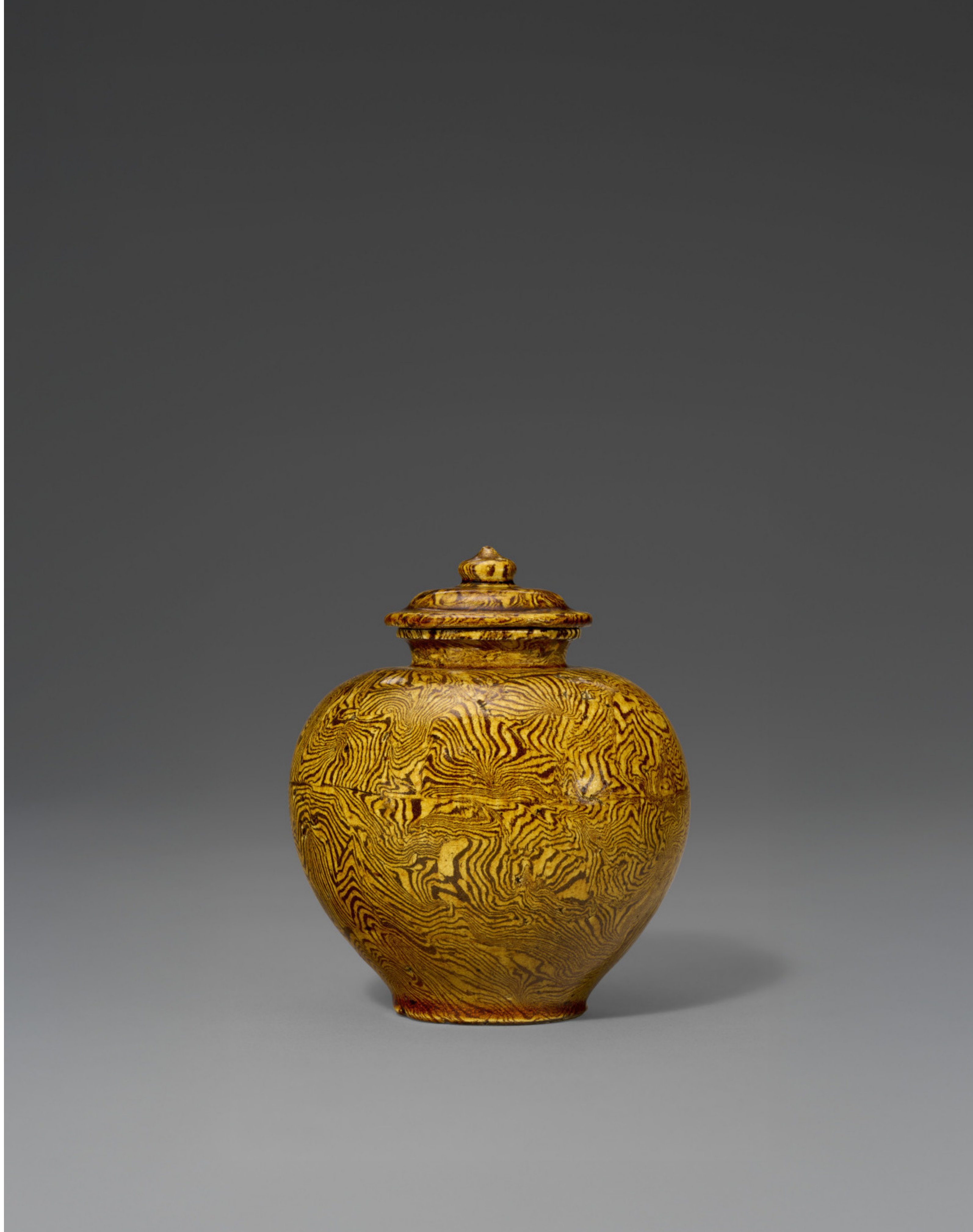

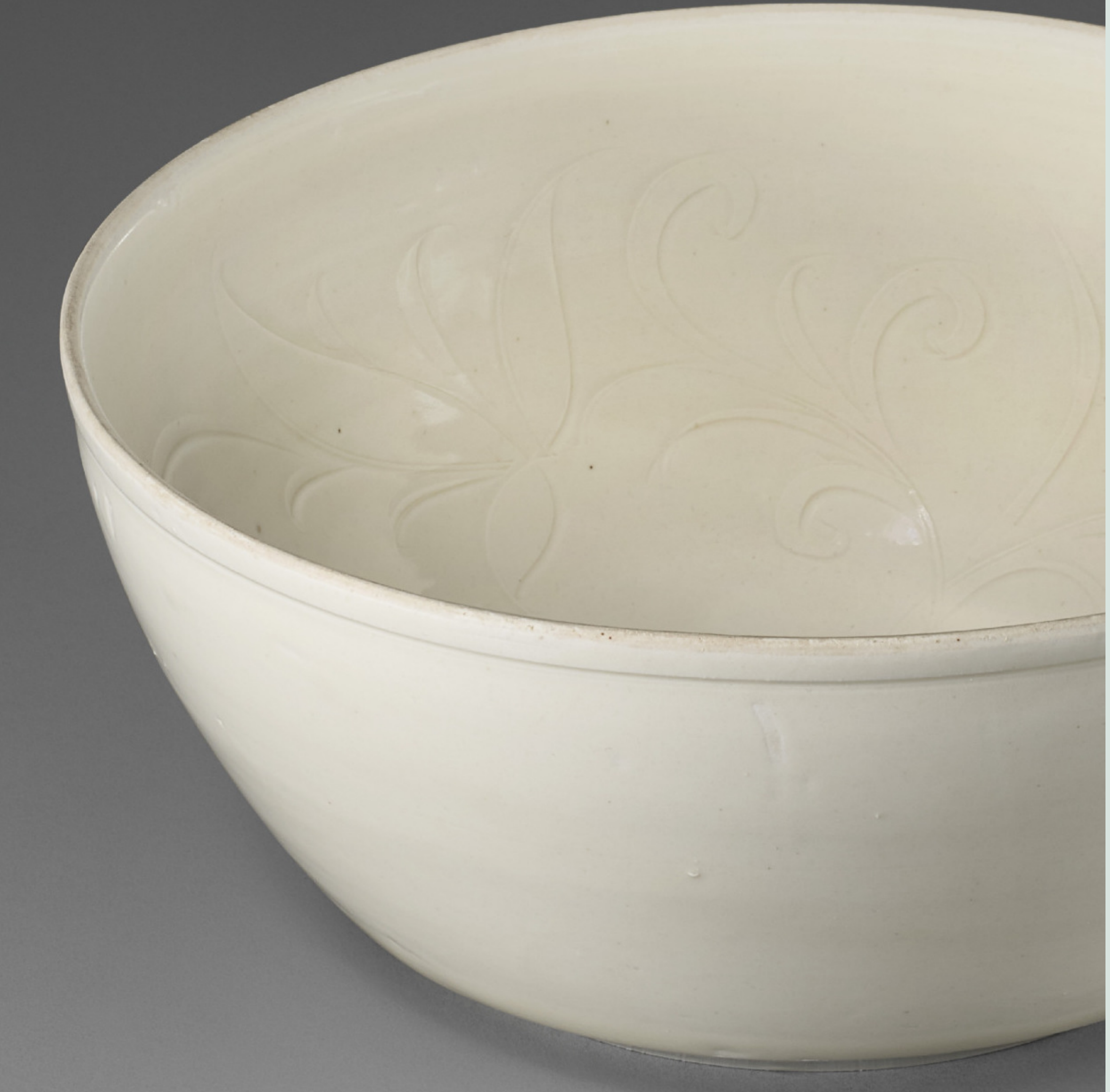

A Very Rare Superb Carved Ding 'Daylily' Basin

白瓷至雅：定窯白釉刻萱草紋盆

This superb basin is a classic example of Song-dynasty Ding ware, which has been celebrated by literati and officials since its inception for its refined forms and luminous glazes. Its prestige is reflected in the writings of the renowned Song scholar Su Shi (1037–1101), who praised Ding porcelains in his poem *Shiyuan Jiancha* (Tea Brewing in the Examination Hall). Interestingly, in 1093—some two decades after composing the poem—Su Shi was appointed Governor of Dingzhou, the region where the celebrated Ding kilns were located. His admiration for these wares helped solidify their status among later connoisseurs, including the Jin-dynasty scholar Liu Qi (1203–1259), who wrote: *"Dingzhou hua ci'ou, yanse tianxia bai"* (Decorated porcelain bowls from Dingzhou possess the finest white color under Heaven).

The present basin is particularly distinguished by its elegant form, fluidly carved decoration, and lustrous glaze of warm, even ivory tone. A comparable Ding basin of similar form, with a recessed base and carved daylily design on the interior, but of smaller size (18.7 cm. diam.) and decorated on the exterior with six shallow notches forming subtle lobes, is preserved in the Tokyo National Museum and illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 1, *Tokyo National Museum*, Tokyo, 1982, col. pl. 9. Another related Ding 'daylily' basin of smaller size (20.6 cm.) and featuring lobed notches on the exterior, was included in *The Classic Age of Chinese Ceramics – The Linyushanren Collection, Part I*; Christie's Hong Kong, 2 December 2015, lot 2815.

Further comparisons may be drawn with Ding basins carved on the interior with daylilies and decorated on the exterior with both additional daylily motifs and six lobed notches. Among these is a basin of comparable size (24.5 cm diam.), designated an Important Cultural Property and now housed in The Museum of Oriental Ceramics, Osaka. It is illustrated in the exhibition catalogue *Song Ceramics,* Tokyo, 1999, p. 67, no. 30. Another closely related example, of slightly larger size (26 cm. diam.), is in the collection of the Palace Museum, Beijing, and illustrated in *Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation,* Beijing, 2012, pp. 136–37, no. 52.

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A VERY RARE AND SUPERB CARVED DING 'DAYLILY' BASIN

NORTHERN SONG DYNASTY (AD 960-1127)

9⅝ in. (24.4 cm.) diam., cloth box

$200,000-300,000

EXHIBITED:

Taipei, National Museum of History, *Ching Wan Society Twentieth Anniversary Exhibition,* 2012, no. 14.

LITERATURE:

Ching Wan Society, *Ching Wan Society Twentieth Anniversary Exhibition: Works of Art*, Taipei, 2012, p. 92, no. 14.

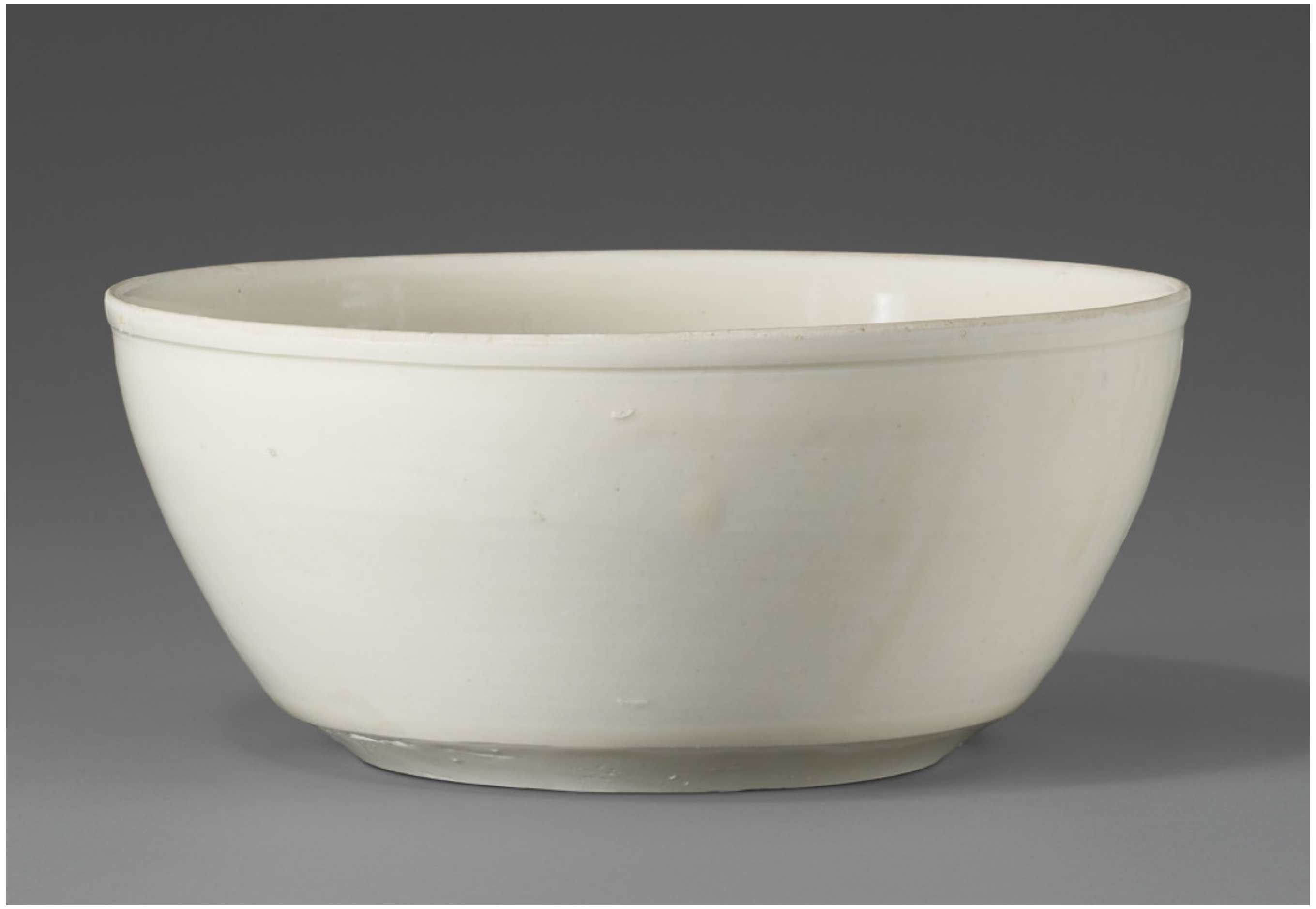
北宋 定窯白釉刻萱草紋盆

展覽:

臺北，國立歷史博物館，「清翫雅集廿周年慶收藏展」，2012年，編號14

出版:

清翫雅集，《清翫雅集廿周年慶收藏展》，臺北，2012年，頁92，編號14



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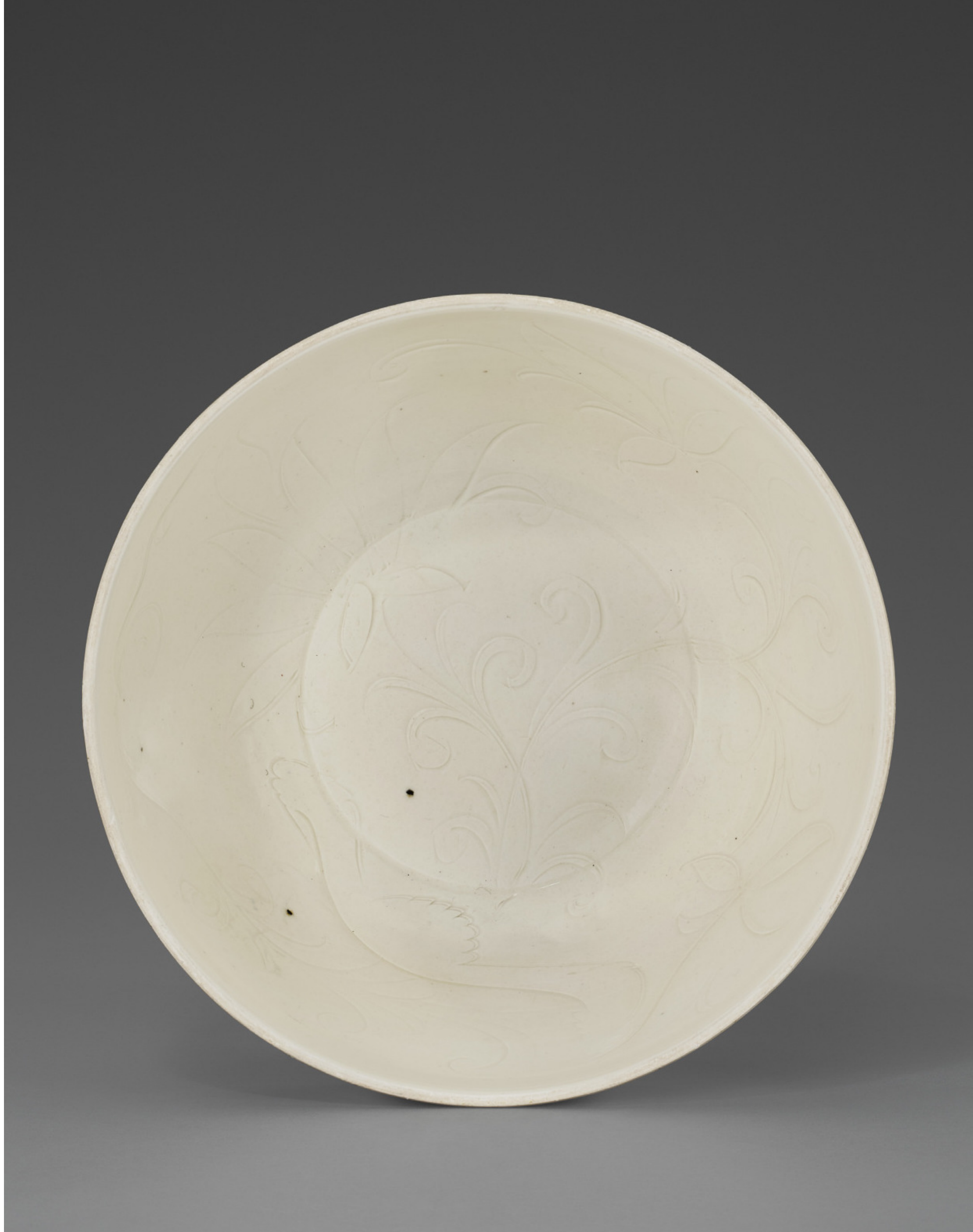

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A MOLDED YAOZHOU CELADON ‘FLORAL SCROLL’ BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

7¾ in. (19.6 cm.) diam., cloth box

$18,000-25,000

PROVENANCE:

Christie's Hong Kong, 31 March 1992, lot 512.

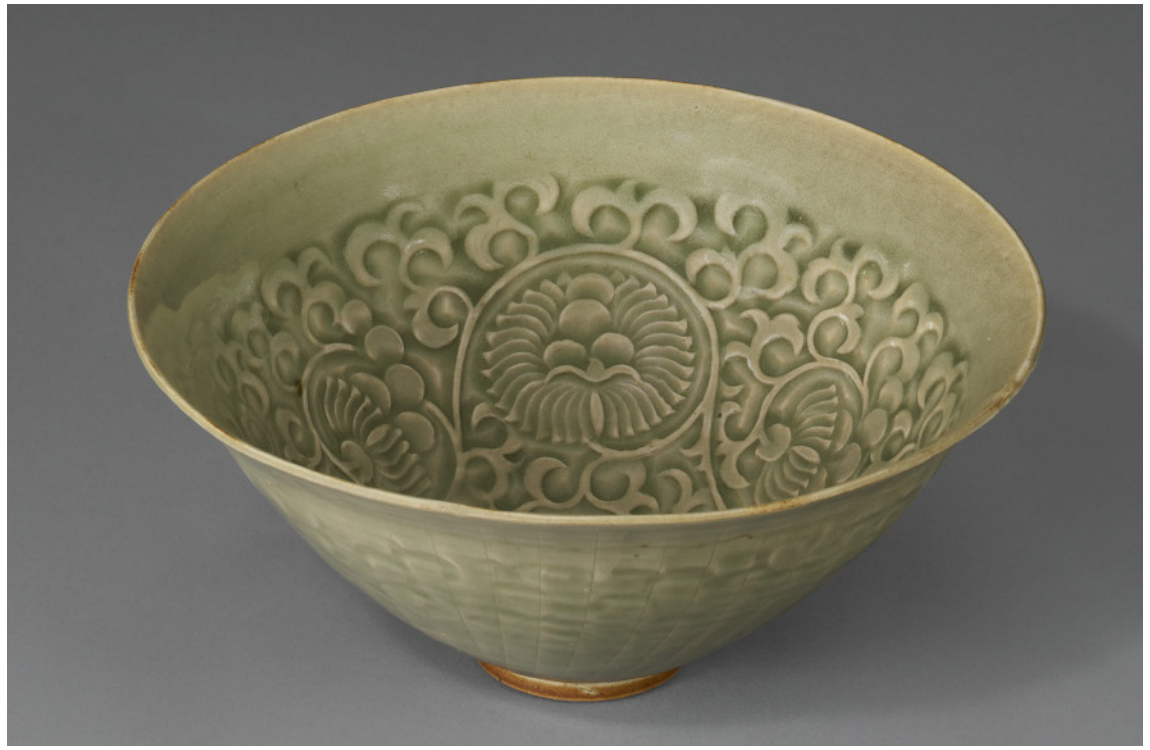
北宋 耀州窯青釉印纏枝花卉紋盌

來源:

香港佳士得，1992年3月31日，拍品編號512

Yaozhou bowls of this classic form and flower scroll pattern can be found in museum collections worldwide and include the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I),* Hong Kong, 1996, p. 129, no. 115; one in the National Palace Museum, Taipei, illustrated in *Song Yuan ciqi tezhan mulu* (Special Exhibition of Sung and Yuan Porcelains), Taipei, 1971, no. 44; another in the Art Institute of Chicago, illustrated by Y. Mino and K. Tsiang in *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1986, no. 62; one in The Metropolitan Museum of Art, New York, illustrated by S. Valenstein in *A Handbook of Chinese Ceramics*, Rev. Ed., New York, 1989, no. 74; one in The Museum of Fine Arts, Boston illustrated by J. Fontein and Wu Tung, *World's Great Collections: Oriental Ceramics*, Vol. 10, Tokyo, 1980, no. 156; and one in the Princeton Art Museum illustrated by Z. Kwok, *The Eternal Feast: Banqueting in Chinese Art from the 10th to 14th Century*, Princeton, 2019, p. 167, no. 38.

A shard with molded decoration of this pattern discovered at the Yaozhou kiln site in Huangpu, Shaanxi province is illustrated in the excavation report, *Song dai Yaozhou yao zhi* (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, in a pair of line drawings on p. 107, pl. 60-2.



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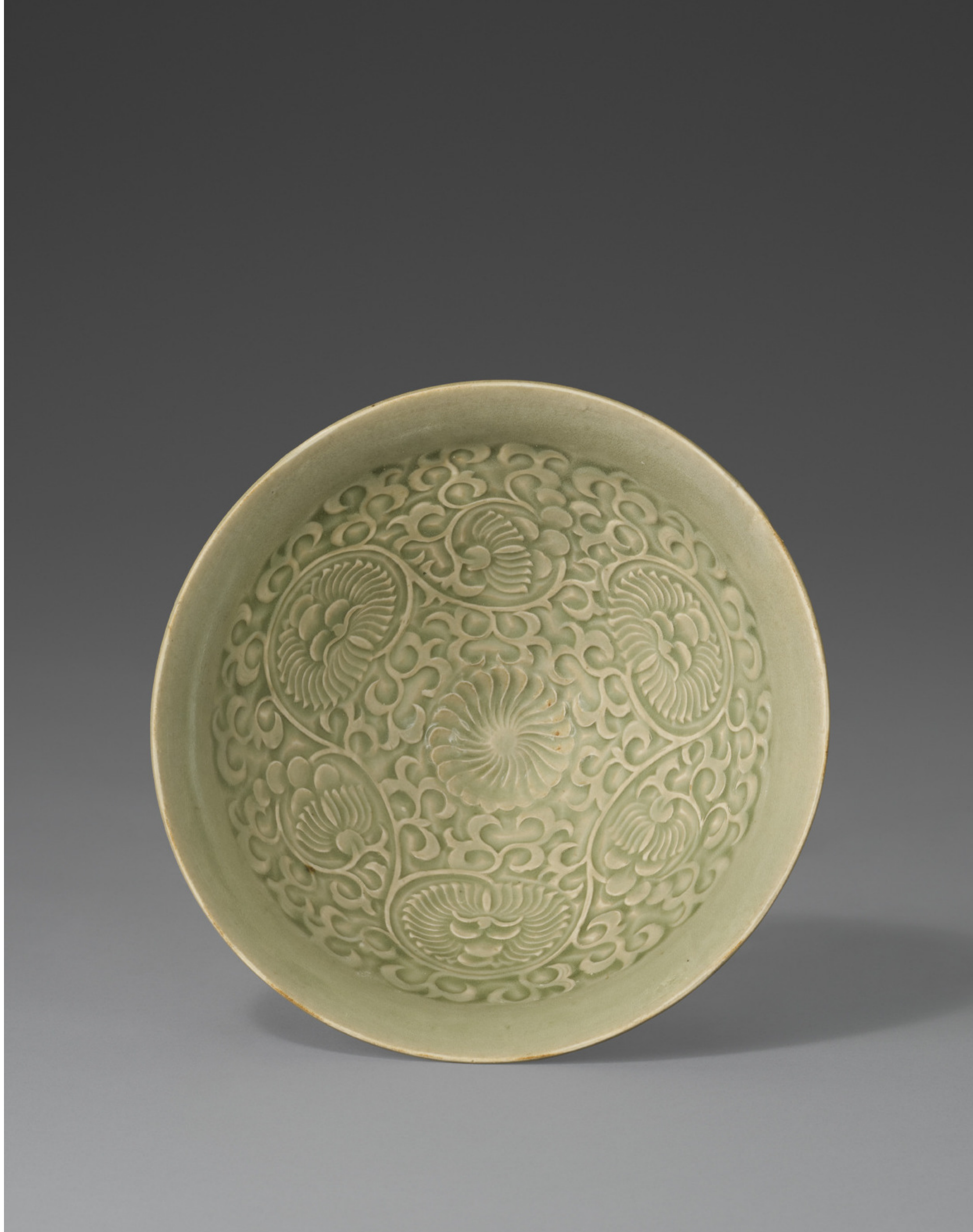

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A RARE CIZHOU *SGRAFFIATO* PEAR-SHAPED VASE, *YUHUCHUNPING*

NORTHERN SONG DYNASTY (AD 960-1127)

13 in. (33 cm.) high, cloth box

$30,000-50,000

PROVENANCE:

Peter Lai Antiques, Hong Kong, 17 October 1992.

北宋 磁州窯白地剔花玉壺春瓶

來源:

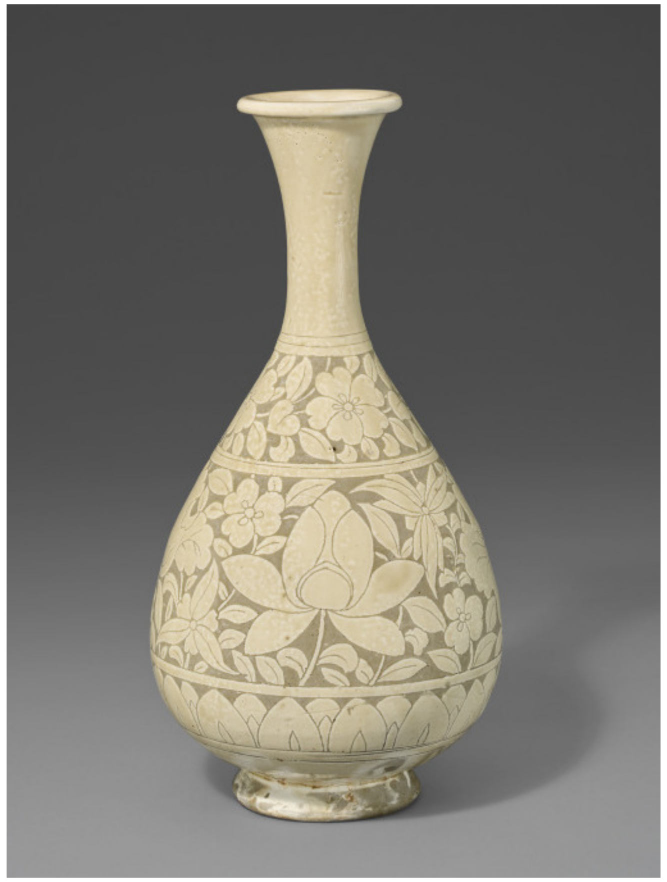
黎氏古玩，香港，1992年10月17日

While potters at the Ding, Yaozhou, Ru, and other Song kilns took pride in finishing their wares with subtly hued monochrome glazes, typically applied over incised, carved, or molded decoration, those at the Cizhou kilns explored new techniques of decoration that resulted in a new aesthetic vision, as perfectly demonstrated by this vase with its bold designs and contrasting colors. This new vision, based on decorative effects that rely on contrasting colors, would lay the aesthetic foundations for the development of blue-and-white porcelain in the Yuan dynasty (1279–1368).

Cizhou *yuhuchunping* decorated in the *sgraffiato* technique with designs carved through a white slip rather than the more typical dark brown slip are rare. A *yuchunping* with the same color scheme, decorated with a broad floral-scroll band framed by narrower key-fret and leafy-scroll borders, was sold in Masterpieces of Cizhou Ware: The Linyushanren Collection, Part IV; Christie's New York, 13 September 2018, lot 826.

The present vase is distinguished not only by its rare color palette but also by the fluidity of its elegant carved decoration. The principal register is populated by lotus blossoms, leaves, and other flowering plants. In traditional Chinese culture the lotus carries rich auspicious associations: it is linked to Buddhism and symbolizes purity, beauty, and harmony. Its various names give rise to rebuses wishing for the continual arrival of illustrious sons, while the visible emergence of the seedpod as the flower opens has long been interpreted as an auspicious sign of fertility and progeny. Interspersed among the lotus blossoms is the arrowhead plant (*sagittaria sagittifolia*), a symbol of generosity and abundance, particularly in times of scarcity. Encircling the shoulder above is a band of flowering plum. As the first tree to bloom in the New Year, the plum (*prunus mume*) symbolizes perseverance, purity, and the advent of spring. Its ability to flower from seemingly aged and weathered branches further associates it with vitality and longevity. The Chinese word for plum, *mei*, is homophonous with the word for eyebrows, and long eyebrows are traditionally regarded as a sign of long life. The plum blossom's five petals also evoke the Five Blessings: longevity, wealth, health, virtue, and a peaceful death.

The result of The Chinese University of Hong Kong, Yeung Shui Sang Laboratory thermoluminescence test dated 6 April 1992, serial number 0553, is consistent with the dating of this lot.



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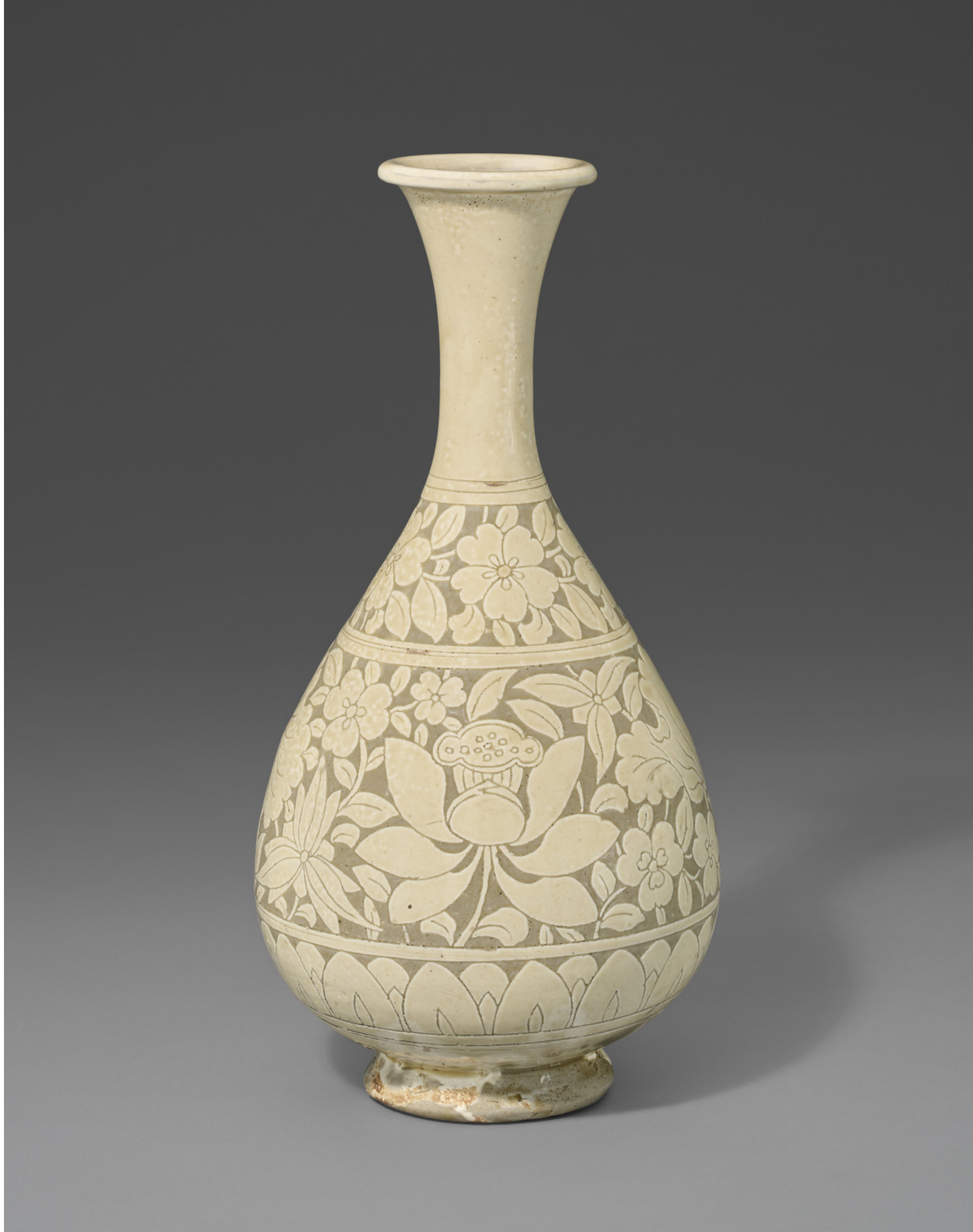

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AN EXCEPTIONALLY RARE DING *'QILIN'* PILLOW

NORTHERN SONG DYNASTY (AD 960-1127)

10½ in. (26.7 cm.) long, cloth box

$80,000-120,000

PROVENANCE:

Chang Foundation Collection, Taipei, by 1990.

LITERATURE:

Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 92-3, no. 27.

北宋 定窯白地剔麒麟紋枕

來源:

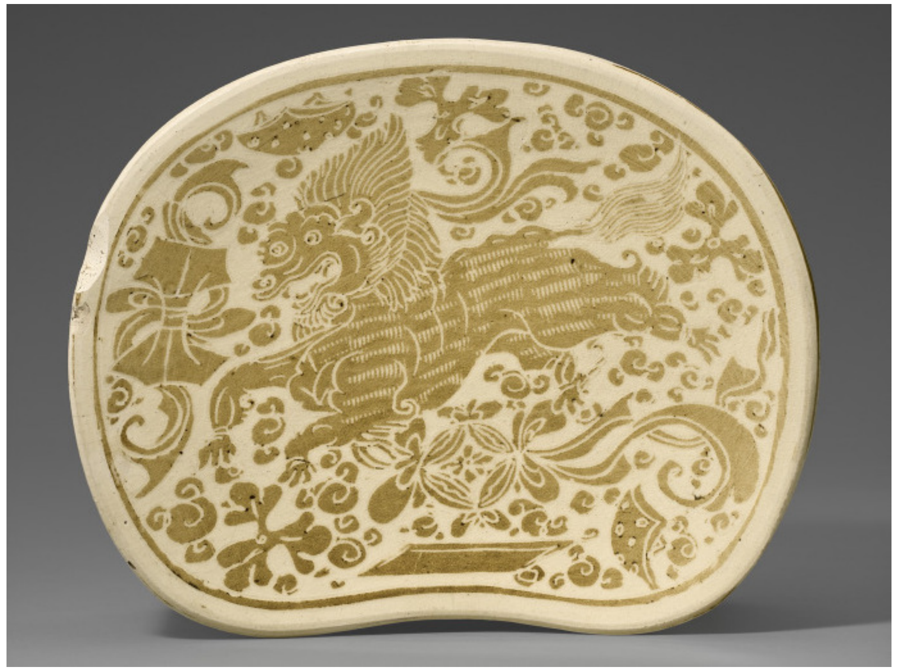
鴻禧美術館，臺北，1990年前

出版:

鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁92–93，編號27

Ding pillows carved with zoomorphic decoration are exceptionally rare, the vast majority of known examples being decorated with floral motifs. For a related two-color Ding pillow carved with a lotus design in the Palace Museum, Beijing, inscribed and dated to the eighth year of the Dading reign (1168), see *The Complete Collection of Treasures of the Palace Museum – 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pp. 98–9, no. 89. Another two-color Ding pillow of comparable form decorated with floral motifs, also in the Palace Museum, Beijing, is illustrated in *Dingci yaji: Gugong bowuyuan zhencang ji chutu Dingyao ciqi huicui* (*Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation*), Beijing, 2012, no. 100.

Further comparable carved Ding pillows include an example in the Dingzhou Museum, Hebei Province, illustrated in *Mu in Dingci yishu* (The Art of Ding Porcelain), Shijiazhuang, 2002, p. 148, no. 198. Related two-color Ding pillows are also preserved in major international collections, including one in the Philadelphia Museum of Art, illustrated by B. Gray in *Sung Porcelain and Stoneware*, London, 1984, p. 72, no. 52, and another published in *Chinese Ceramic Pillows from the Yeung Wing Tak Collection*, Osaka, 1984, p. 34, no. 6.



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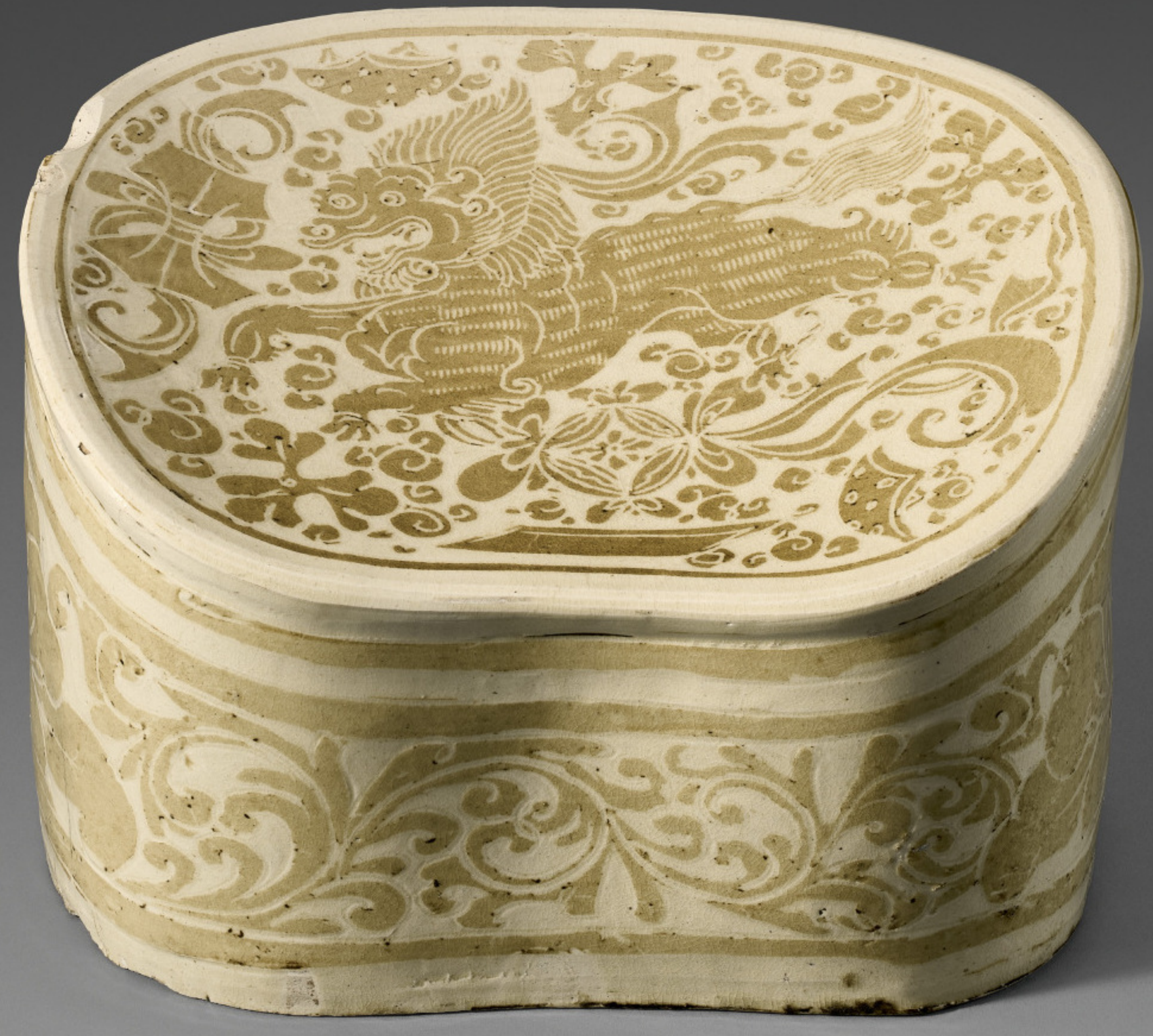


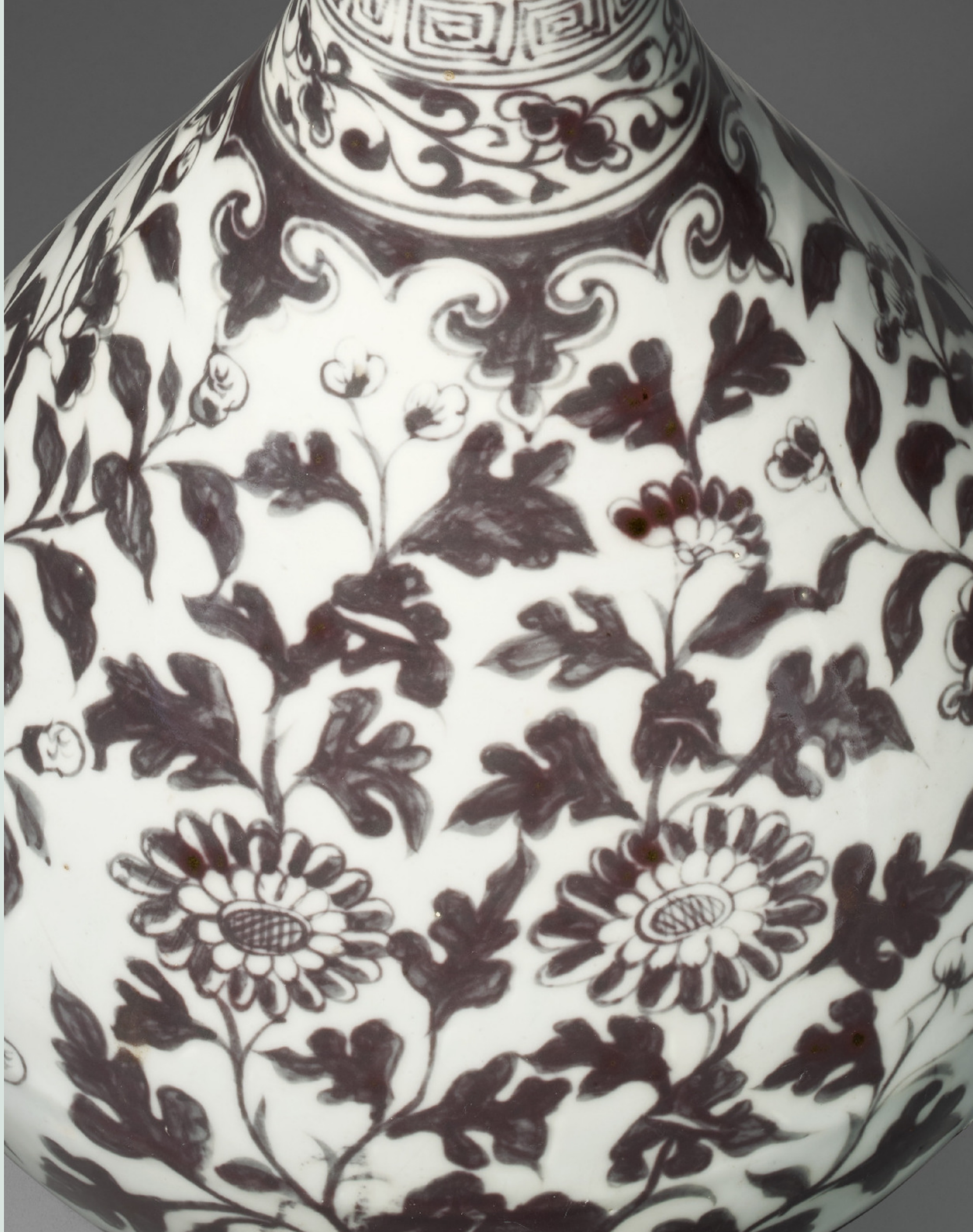
Mastering Copper Red: A Rare Hongwu 'Floral' *Yuhuchunping*

丹華凝彩：明洪武釉裏紅花卉紋玉壺春瓶

Although copper oxide was first used to produce red on high-fired ceramics in the Tang dynasty, its use was limited to a few stoneware pieces with a monochrome copper red-glaze and a larger number of vessels with designs in copper red. This limited use of copper-red decoration continued into the Song dynasty when the first examples of copper-red glazed porcelain appeared. Due to the difficulty of working with copper oxide its use continued to be limited until the Yuan dynasty when there was a concerted effort to master the material. It was during this period that the potters of Jingdezhen experimented with several different techniques in the application of copper-red splashes, reserved decoration and painted decoration. On vessels with reserved decoration, the design was incised into the body of the vessel and the copper-red applied as a band that avoided the design. Two of the more successful examples of this type of decoration are the two Yuan-dynasty *yuhuchunping* illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain* with *Underglaze Red*, Hong Kong, 2000, pp. 206-7, pls. 191 and 192. Too often, the copper red, due to its fluidity, bled into the design, and eventually the method of painted decoration is the one that came to predominate during the early Ming dynasty.

It was during the Hongwu period (1368-1398) of the early Ming dynasty, that the potters at Jingdezhen were able to more successfully control the fluidity of the copper red, resulting in more reliable results in its application and firing. It was also during this period that the decoration in copper red mirrored that executed in cobalt, or underglaze blue, as did the shapes of the vessels. The shape of the *yuhuchunping* with its pear-shaped body that tapers to the narrow neck that rises to a flared mouth informed the manner of decoration - a wide band of decoration on the body between narrow decorative bands below and on the neck above. On both the underglaze blue and copper-red-decorated vases of this shape, the decoration most often consists of a wide band of flower scroll above a band of petal lappets, and narrow bands of trefoils (cloud collar), classic scroll and key fret below upright plantain leaves on the neck.

Of *yuhuchunping* decorated with floral scroll, the flowers represented are usually chrysanthemum, peony, or lotus and the present vase is decorated with all three. A copper-red-decorated vase, also with chrysanthemum, but with a cloud collar formed by larger trefoils alternating with smaller trefoils, was sold at Christie's New York, 22 March 2019, lot 1624. Four vases of this shape similarly decorated in copper red, but with peony scroll, are illustrated in Mayuyama, *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, p. 241, pls. 721-24.



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A RARE UNDERGLAZE COPPER-RED-DECORATED ‘FLORAL’ BOTTLE VASE, *YUHUCHUNPING*

HONGWU PERIOD (1368-1398)

12⅞ in. (32.7 cm.), cloth box

$100,000-200,000

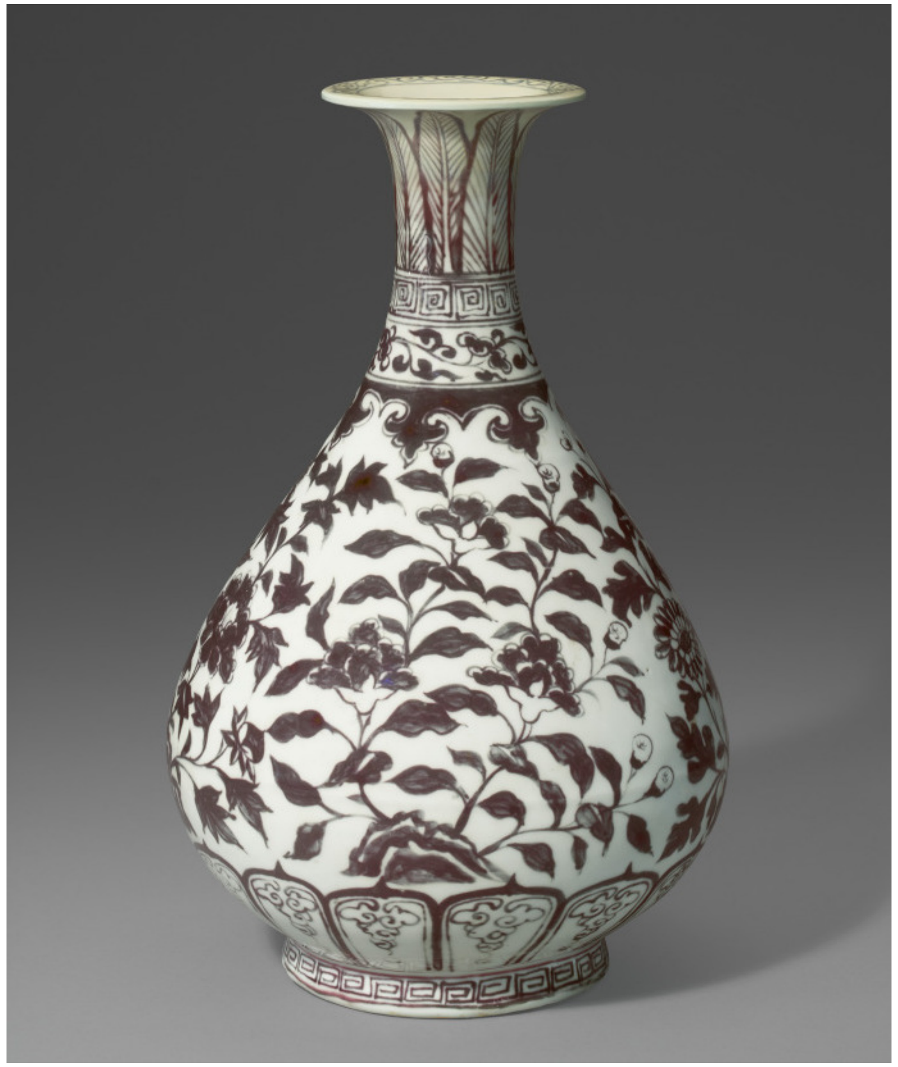
PROVENANCE:

Peter Lai Antiques, Hong Kong, 13 March 1991.

明洪武 釉裏紅花卉紋玉壺春瓶

來源:

黎氏古玩，香港，1991年3月13日



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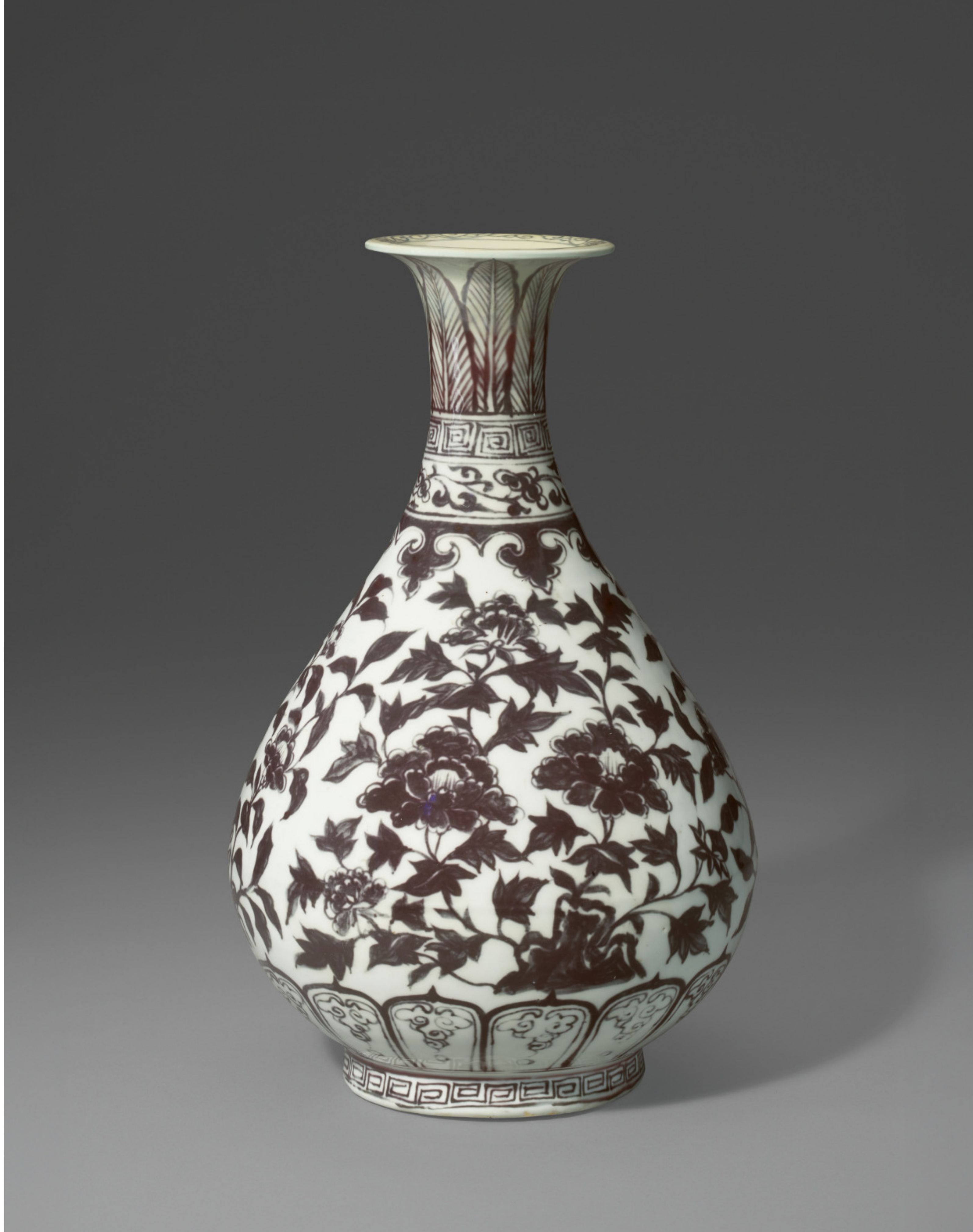
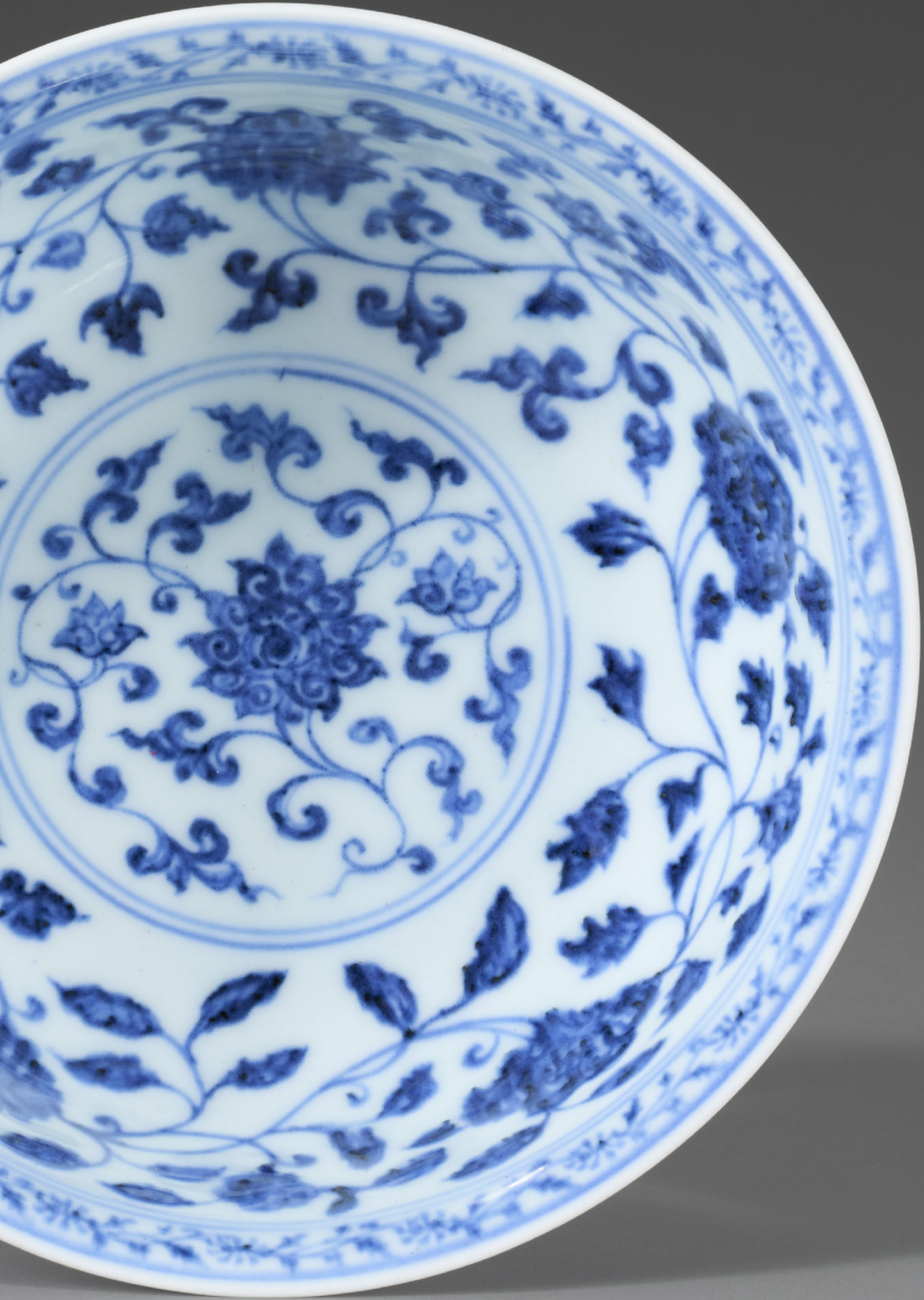




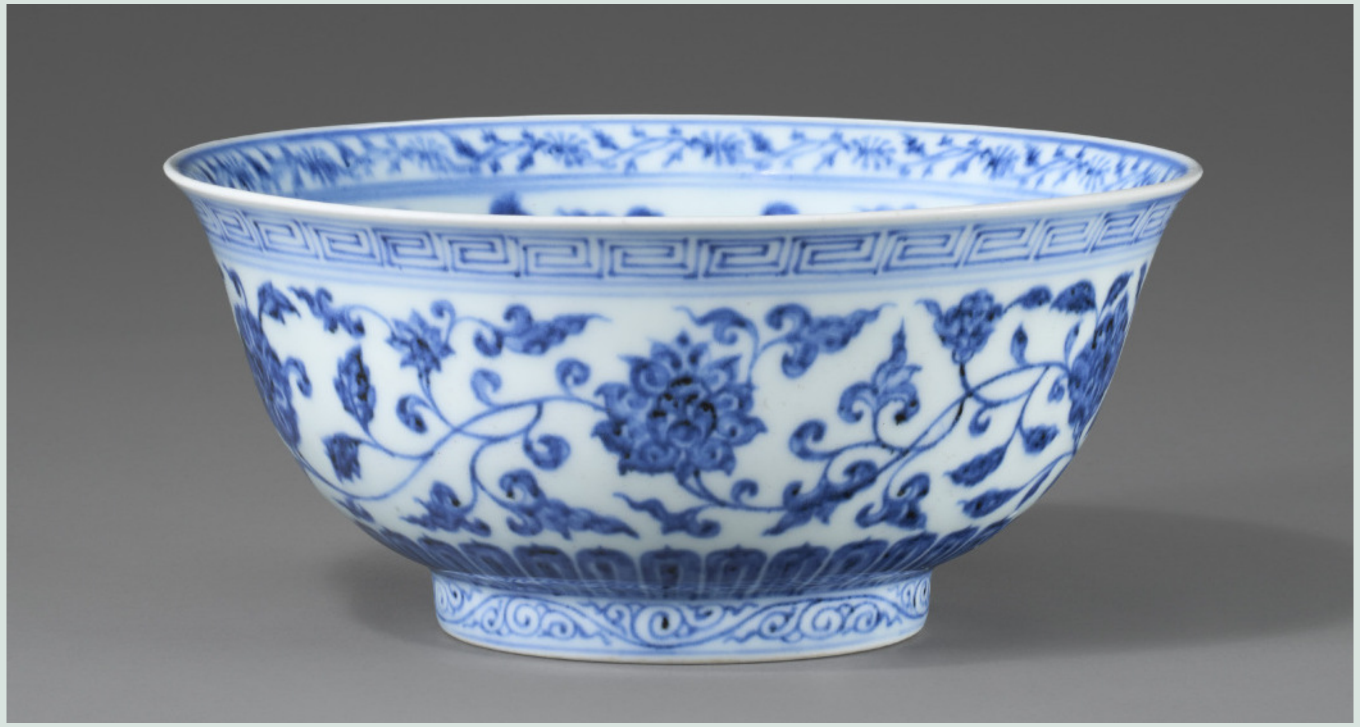
Blossoms in Blue: A Superb Xuande 'Floral' Bowl

御藍生花：明宣德青花纏枝蓮紋盌

The porcelains of the Xuande period have always been especially admired by Chinese connoisseurs, to the extent that three hundred years later, when the Qianlong Emperor wished to compliment contemporary porcelains, he compared them to those of the Xuande and Chenghua (1465–87) reigns. The Xuande Emperor was an especially enthusiastic patron of porcelain production, and the potters working at the imperial kilns were required to produce an astonishingly wide range of vessel shapes, ranging from huge jars to tiny flower vases for the cages of songbirds. It is especially the blue and white porcelains of the Xuande reign that are considered masterpieces of the potters' art. The underglaze blue designs of the period are admired both for the color of the cobalt blue and for the vitality of the painting, which exhibits remarkable spontaneity and fluidity, as evidenced by the elegant flower scrolls on the present bowl.

The current bowl is finely decorated around the exterior with a continuous design of scrolling stylized lotus blossoms, while the interior cavetto is decorated with five flowers (pomegranate, lotus, tree peony, chrysanthemum, and hollyhock), with continuous scrolling foliage encircling a central lotus spray within a double ring. Each of the flowers would have conveyed a particular meaning to those who saw the bowl—the pomegranate offering joy and protection with its flowers, and implying the promise of many sons through its (unseen) fruit; the lotus symbolizing harmony, beauty, and purity; the peony representing wealth and honor; the chrysanthemum signifying longevity and wealth; and the hollyhock conveying fertility and perseverance.

For a Xuande-marked bowl of similar size and design in the National Palace Museum, Taipei, see *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 322–3, no. 134. Other examples include the bowl in the British Museum, London, illustrated by J. Harrison-Hall in *Ming Ceramics*, London, 2001, p. 133, no. 4:25; the bowl from the Tianminlou Collection illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection, part 1,* Hong Kong, 1987, no. 22, and subsequently sold at Sotheby's Hong Kong, 3 April 2019, lot 10; and the bowl sold at Christie's New York, 20 September 2024, lot 1039.



(another view)

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A BLUE AND WHITE 'FLORAL' BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

7⅝ in. (19.4 cm.) diam., cloth box

$200,000-300,000

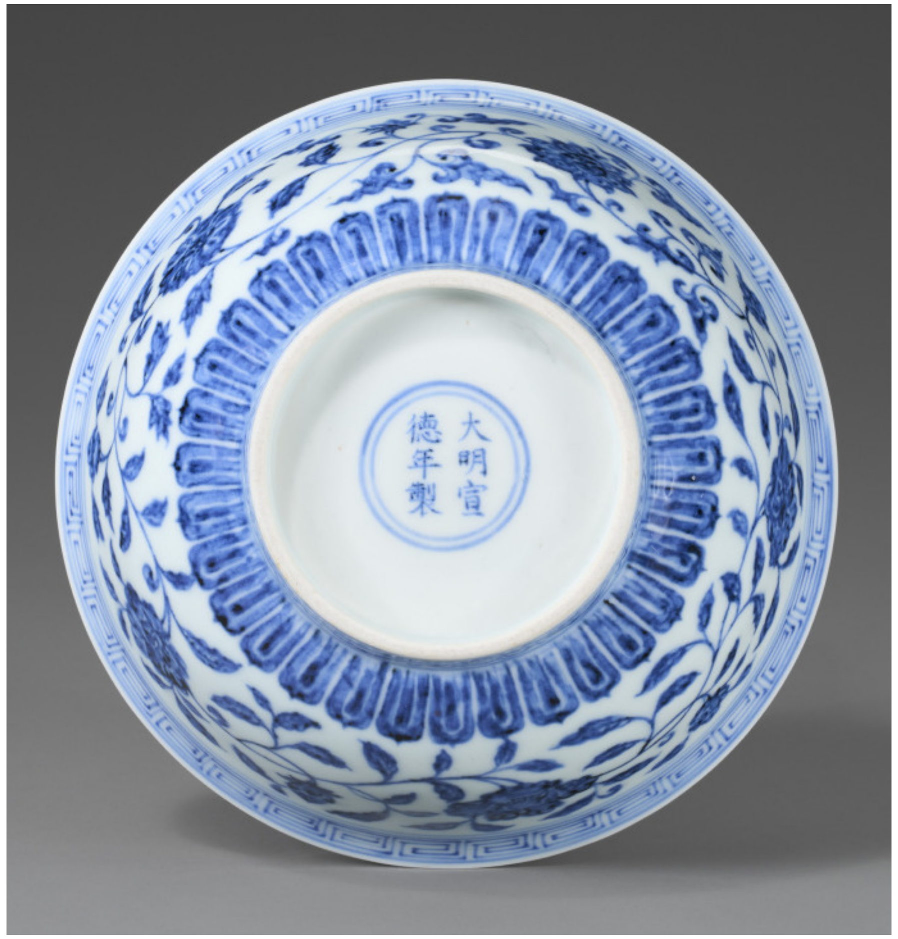
PROVENANCE:

George Eumorfopoulos (1863-1939) Collection, London.
The Eumorfopoulos Collection of the Celebrated Collection of Chinese Ceramics, Bronzes, Gold Ornaments, Lacquer, Jade, Glass and Works of Art; Sotheby's London, 29 May 1940, lot 209.
J. F. M. Braithwaite Collection.
Sotheby's London, 5 July 1977, lot 204.
Sotheby's Hong Kong, 30 April 1991, lot 12.

明宣德 青花纏枝蓮紋盌 雙圈六字楷書款

來源:

喬治・尤莫弗普洛斯（George Eumorfopoulos，1863–1939年）珍藏，倫敦尤莫弗普洛斯珍藏中國陶瓷、青銅器、金飾、漆器、玉器、玻璃及藝術品，倫敦蘇富比，1940年5月29日，拍品編號209
J. F. M. Braithwaite珍藏
倫敦蘇富比，1977年7月5日，拍品編號204
香港蘇富比，1991年4月30日，拍品編號12



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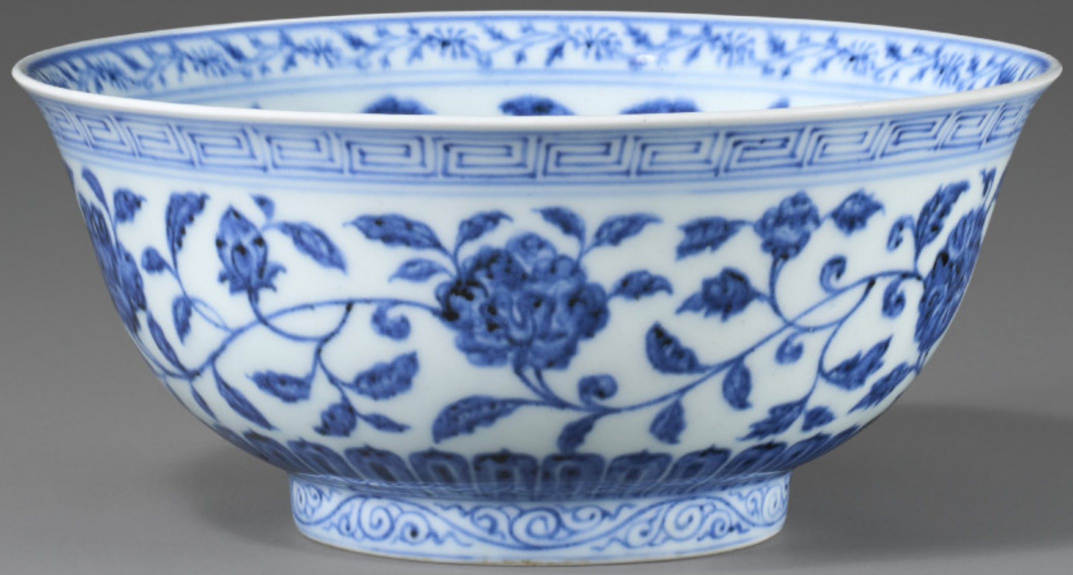

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A RARE BLUE AND WHITE *MANTOU XIN* BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

6¼ in. (15.9 cm.) diam., cloth box

$20,000-30,000

PROVENANCE:
Christie's Hong Kong, 1 November 2004, lot 1074.

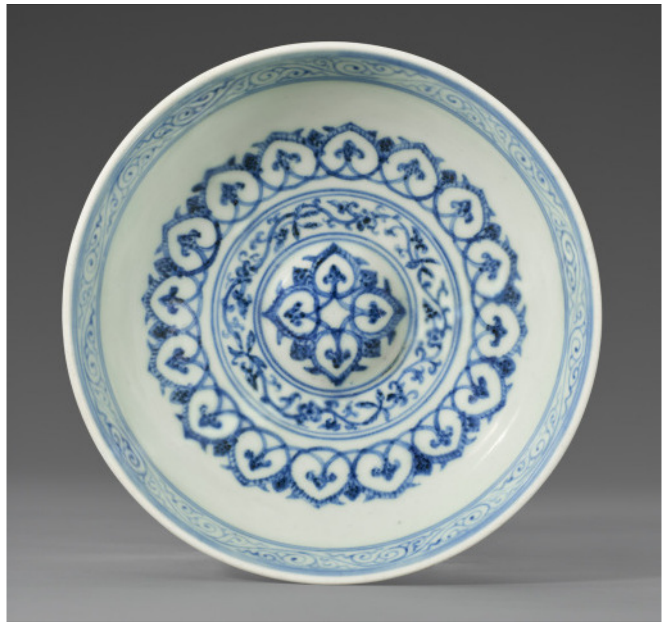
The term used to describe bowls of this distinctive form, *mantou*, is derived from the domed interior center which resembles a *mantou* bun. The form first appeared during the Yongle period and remained popular in the Xuande period, and was probably inspired from Mamluk metalwork as a result of trade with the Middle East in the Yongle period. An identical Xuande-marked bowl from the Haags Gemeentemuseum, The Hague, is illustrated by D. Lion-Goldschmidt, *La Porcelaine Ming*, 1978, p. 102, pl. 75.

It is evident that the present bowl followed closely in design and shape to its earlier Yongle-period prototype. Compare this exact arrangement of floral registers on a Yongle bowl included in the catalogue for the Chang Foundation exhibition, *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Taipei, 1996, p. 228, pl. 83.

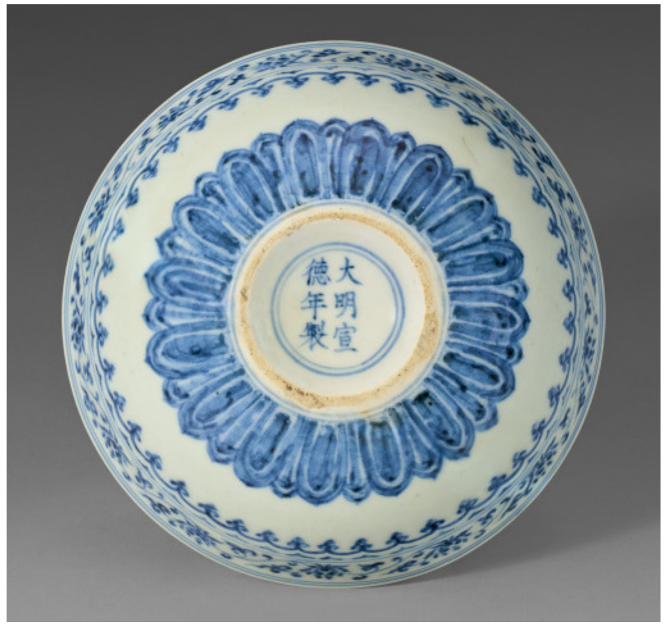
Compare two related bowls from the Yongle period, both decorated with Persian inscriptions below the exterior mouth rims, the first in the National Palace Museum, Taiwan, illustrated in the *Special Exhibition of Early Ming Porcelains*, 1982, no. 29; and the other from the E. T. Chow and T. Y. Chao Collections, sold at Sotheby's Hong Kong, 18 November 1986, lot 41, and illustrated in *Blue and White Porcelains in the Collection of the Tianminlou Foundation*, Hong Kong, 1996, p. 222, no. 94. See, also, a Yongle bowl with a floral band below the exterior mouth rim in the British Museum collection, illustrated by J. Harrison-Hall, *Ming Ceramics*, London, 2001, fig. 3: 27.

明宣德 青花饅頭心盌 雙圈六字楷書款

來源:
香港佳士得，2004年11月1日，拍品編號1074



(interior)



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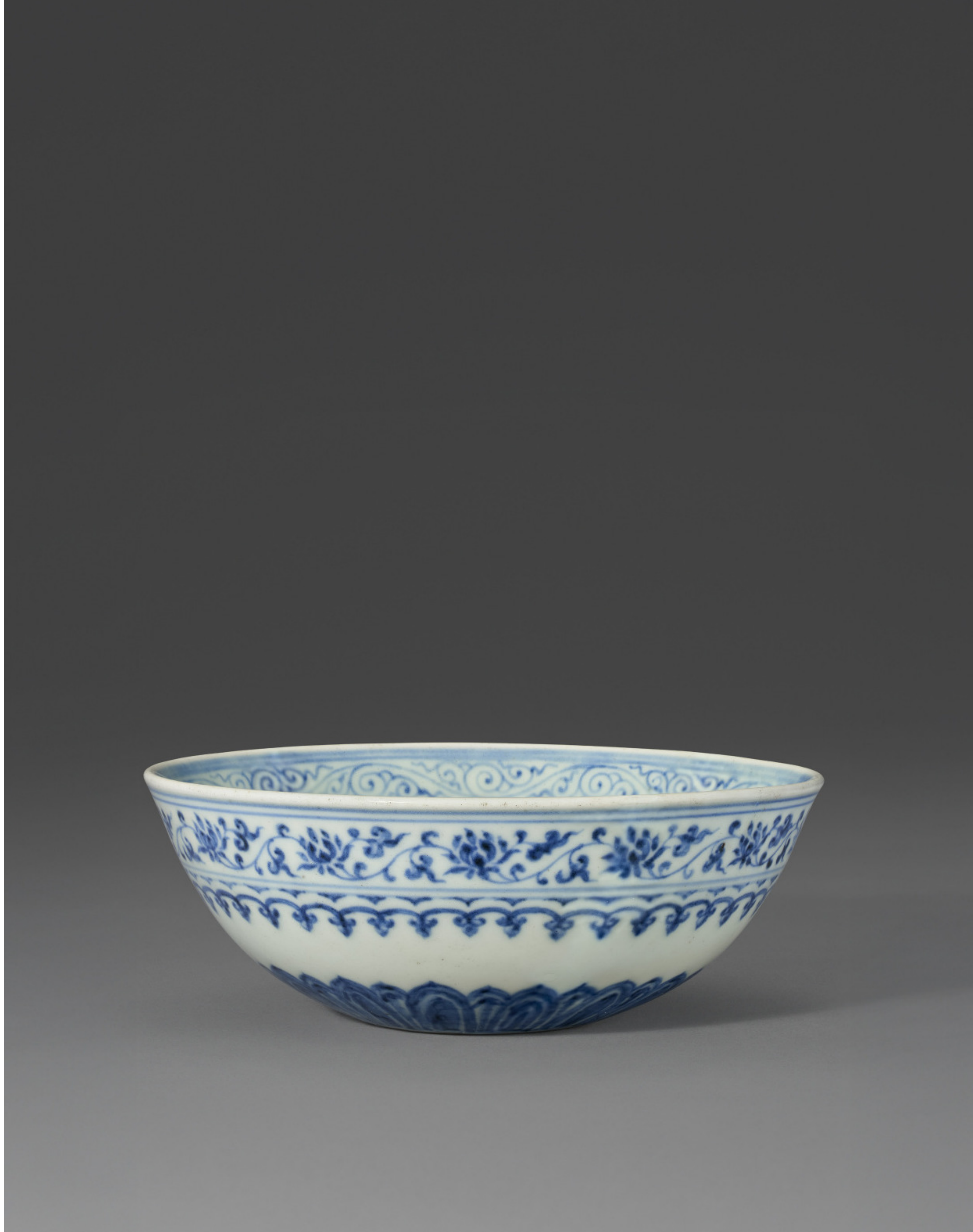


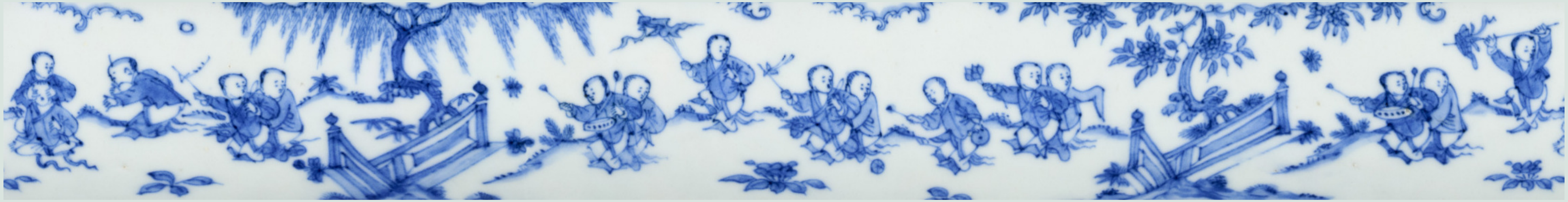
Heirs at Play: A Very Rare Chenghua Blue and White 'Boys' Stem Bowl

童嬉兆嗣：明成化青花嬰戲圖高足盌

Images of boys at play, originally rooted in Buddhist and Daoist traditions, became a popular secular motif by the Tang dynasty as auspicious symbols of fertility, family continuity, and prosperity. The theme appeared across Tang decorative arts and grew especially popular on Song and Jin ceramics. Depictions of larger groups of children emerged in the early Ming dynasty on rare Yongle-period porcelain bowls and became a favored decorative subject during the Xuande and Chenghua reigns, remaining popular throughout the Ming dynasty and beyond.

The Chenghua Emperor, who came to the throne at the age of eighteen, was greatly concerned about his lack of a male heir. His favorite and most powerful consort, Lady Wan Guifei was some seventeen years older than the emperor, and, after losing her own child, was determined that none of his other consorts would usurp her position by producing an heir to the throne. She therefore took drastic measures to ensure that no other woman in the palace gave the emperor a son. Eventually one consort, Lady Qi, succeeded in hiding her pregnancy and sequestered her son until he was five years old to protect him from Lady Wan. The child survived to succeed the Chenghua Emperor, taking the reign name Hongzhi (1488-1505). Aware only of his lack of male heirs, particularly in the latter part of his reign, the Chenghua Emperor favored decoration that included auspicious messages regarding sons and grandsons.

This design has been found on Chenghua-marked bowls excavated from the Imperial kiln site at Jingdezhen, including an example in the exhibition *The Emperor's Broken China: Reconstructing Chenghua Porcelain*, London, 1995, no. 54, and one in the British Museum, London, illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, p. 163, pl. 6:2. A Chenghua-period 'boys' bowl from the Raymond F. A. Riesco Collection was sold at Christie's Hong Kong, 27 November 2013, lot 3113.



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LEARN MORE

A VERY RARE BLUE AND WHITE 'BOYS' STEM BOWL

CHENGHUA PERIOD (1465-1487)

6¼ in. (16 cm.) diam., cloth box

$80,000-120,000

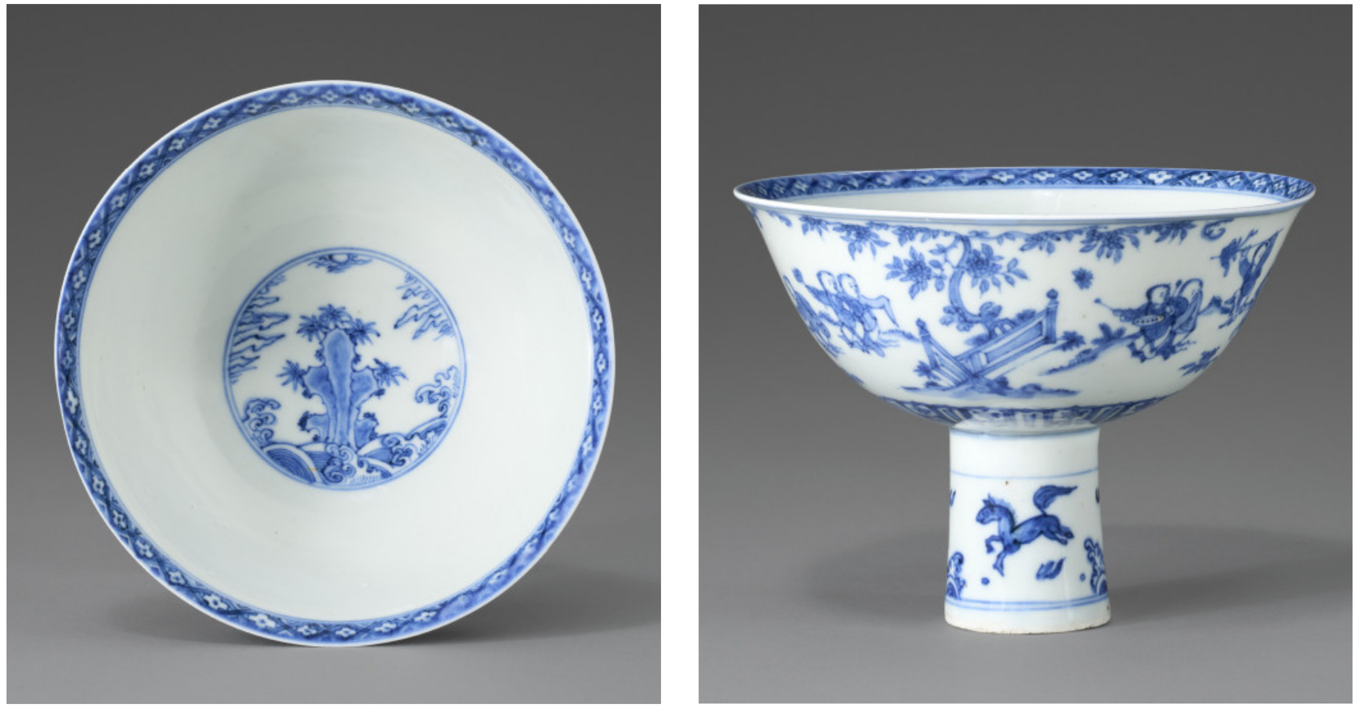
PROVENANCE:

The Property of a Lady; Christie's Hong Kong, 26-27 September, 1989, lot 569.
Private Collection, Japan.
Sotheby's Hong Kong, 2 May 2005, lot 636.

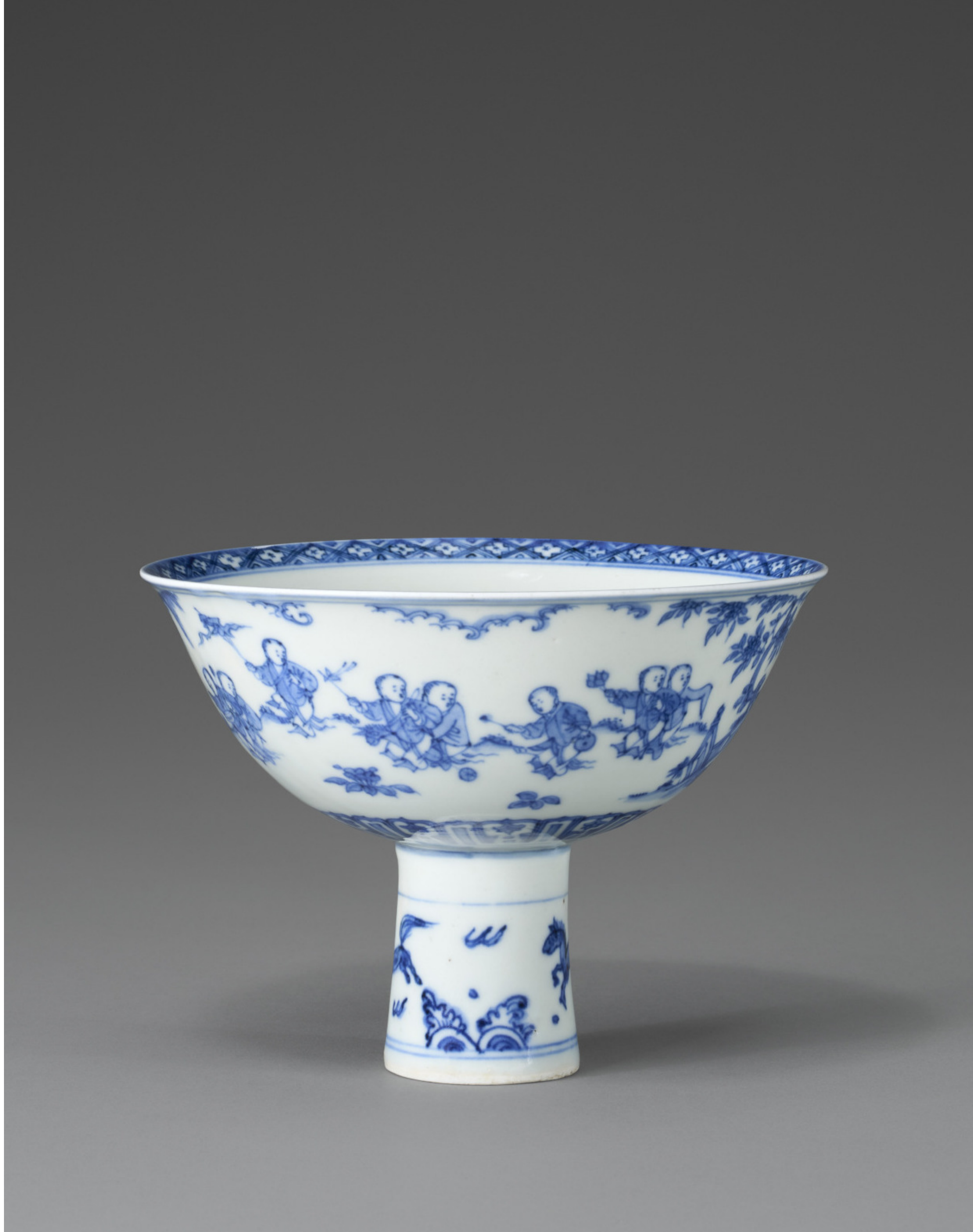
明成化 青花嬰戲圖高足盌

來源:

女史珍藏；香港佳士得，1989年9月26至27日，拍品編號569
日本私人珍藏
香港蘇富比，2005年5月2日，拍品編號636



(additional views)



847 LEARN MORE

A VERY RARE *SUSANCAI* GREEN-GROUND DOCUMENTRAY 'MANDARIN DUCKS' FOOTREST

DATED BY INSCRIPTION TO THE FIRST YEAR OF CHENGHUA, CORRESPONDING TO 1465, AND OF THE PERIOD

11¾ in. (29.8 cm.) long, cloth box

$50,000-80,000

PROVENANCE:

The E. T. Chow (1910-1980) Collection.
The Edward T. Chow Collection, Part One: Ming & Qing Porcelain; Sotheby's Hong Kong, 25 November, 1980, lot 42.
British Rail Pension Works of Art Collection.
Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund; Sotheby's Hong Kong, 16 May 1989, lot 33.
Chang Foundation Collection, Taipei.

EXHIBITED:

San Antonio, San Antonio Museum of Art, 1986-1988.

LITERATURE:

Tong Yihua, *Zhongguo Lidai Tao Ci Kuanshi Huiji*, Hong Kong, 1984, p. 74.
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 220-1, no. 91.

明 成化元年（1465年） 素三彩綠地蓮塘鴛鴦腳踏

刻文：成化元年孟秋吉日景德鎮東山程氏靜樂軒章靖公十一世孫節淳置為妻何氏足具用

來源:

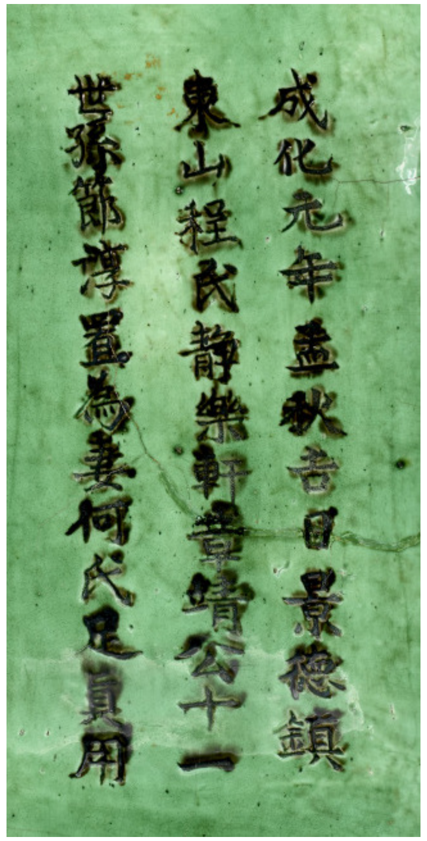
仇焱之（1910－1980年）珍藏
太倉仇氏抗希齋曾藏珍品（一）明清瓷器；香港蘇富比，1980年11月25日，拍品編號42
英國鐵路退休基金藝術珍藏
英國鐵路退休基金藝術珍藏重要中國瓷器、琺瑯彩及玉雕；香港蘇富比，1989年5月16日，拍品編號33
鴻禧美術館，臺北

展覽:

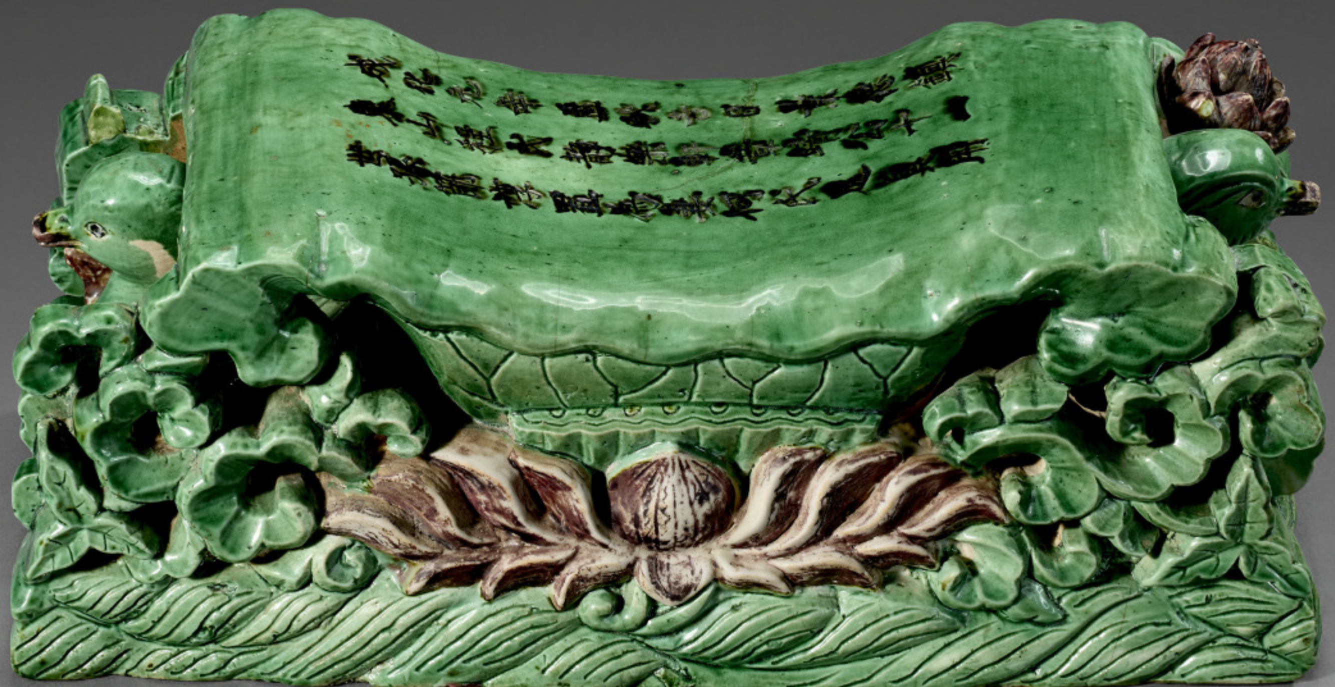
聖安東尼奧，聖安東尼奧藝術博物館，1986－1988年

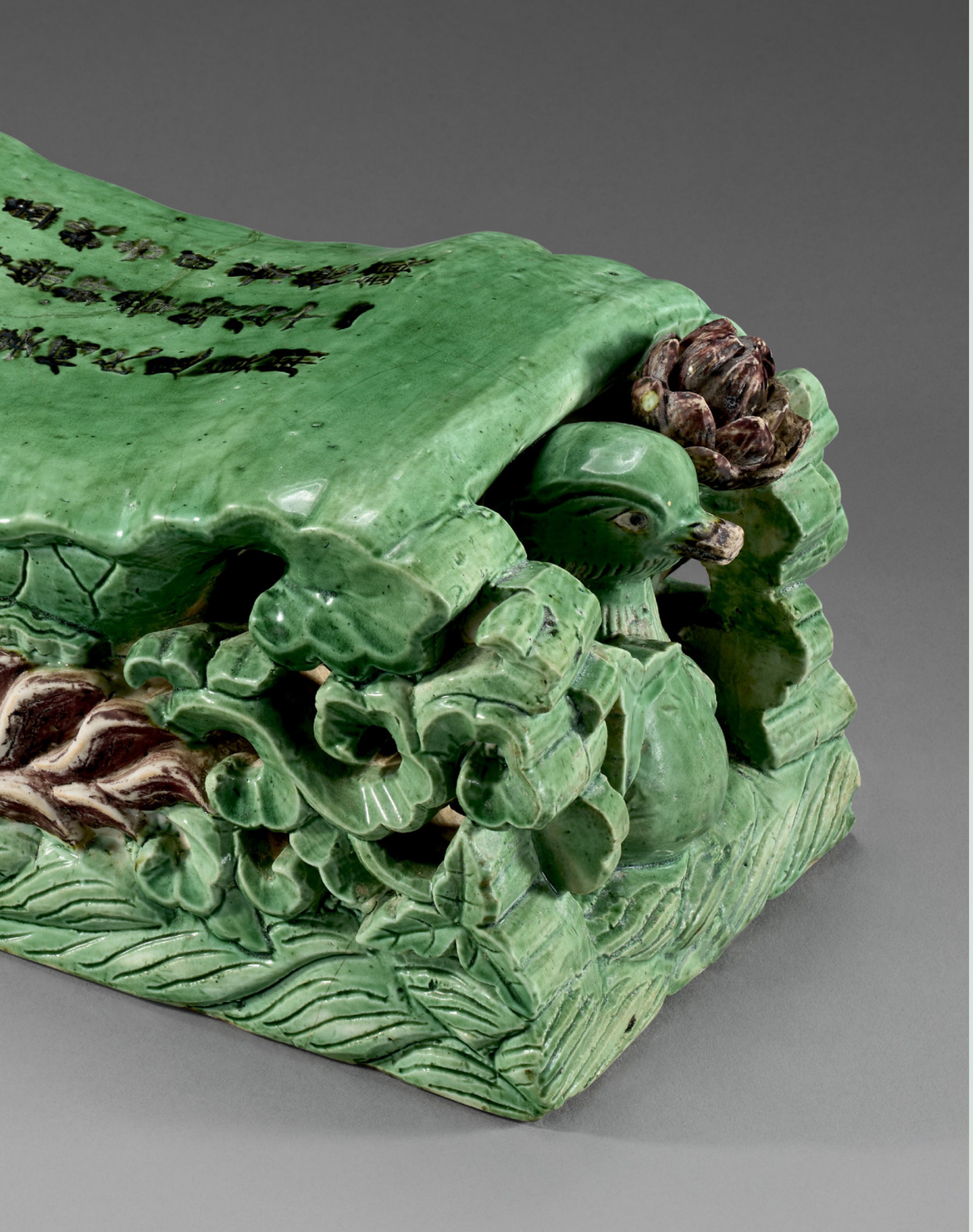
出版:

童依華，《中國歷代陶瓷款識彙集》，1984年，頁74
鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁 220－221，編號91



(inscription)





This footrest is exceptionally rare for its lengthy 35-character inscription, which may be translated as follows:

“On an auspicious day in the first month of autumn in the first year of the Chenghua reign, this footrest was commissioned by Jiechun, eleventh-generation descendant of Zhang Jinggong of the Cheng family of Dongshan, Jingdezhen, at the Jingle Studio, for the use of his wife, née He.”

The inscription is particularly significant in that it identifies not only the patron, but also the intended recipient and function of the object. It states that the footrest, was commissioned by a husband for the use of his wife, whose maiden surname, He, is also recorded. Such a personal inscription is exceedingly unusual on Ming-dynasty ceramics. The sense of intimacy conveyed by the text is further reinforced by the depiction of a pair of mandarin ducks in a lotus pond, an enduring Chinese emblem of romance and marital harmony. The present footrest may therefore be understood not merely as a functional object, but as a rare expression of a husband’s devotion to his wife.

Although inscriptions are known on some Song-dynasty ceramic pillows, dated and dedicatory inscriptions of this kind are extremely rare on Ming-dynasty examples. Inscriptions and auspicious characters appear on some Ming-dynasty ceramics, but these are generally brief, often limited to a few characters such as happiness, longevity, health, and peace, seen on Jiajing- and Wanli-period wares. Lengthier inscriptions became more common only in the later Ming period, particularly during the Tianqi and Chongzhen reigns, and are often drawn from Tang and Song poetry, or from poetic passages incorporated into Yuan and Ming drama. For a detailed discussion of poetic inscriptions on Ming ceramics, see Huang Hao-ting, “The Usage and Production Strategies of Inscriptions on Late Ming Jingdezhen Porcelain: A Case Study of Tang and Song Poetry,” *Ming Studies*, issue 45, December 2025, pp. 145–212.

Technically, the present footrest is decorated with a rich green glaze, with details highlighted in aubergine, while the inscription is incised and filled in black glaze. This palette belongs to the category known as *susancai* 素三彩, or “plain tricolour” glaze. The origin of *susancai* has traditionally been associated with the Zhengde period; however, archaeological discoveries have pushed its origins earlier. Among the earliest known example is a Chenghua mark-and-period *susancai* duck-form incense burner, excavated from the Ming imperial kiln site at Zhushan, Jingdezhen. The present dated Chenghua footrest therefore serves as important further evidence for the early development of *susancai* ceramics. Within the *susancai* group, the combination of a green ground with aubergine decoration is especially rare among Ming examples. In *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains and Plain Tricoloured Porcelains*, p. 25, it is noted the exceptional rarity of this green and aubergine palette in Ming ceramics, citing a Wanli green-ground aubergine-decorated dragon bowl as a notable example. This color combination would only become more widely used during the Kangxi period, making the present Chenghua-dated footrest an especially important early example of the palette.

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A RARE *WUCAI* 'DUCK AND LOTUS POND' DISH

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

8¾ in. (22.3 cm.) diam., Japanese wood box

$20,000-30,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1990.

EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 24.

LITERATURE:
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 242-3, no. 102.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 16, no. 24.

明嘉靖 五彩寶鴨穿蓮紋盤 六字楷書款

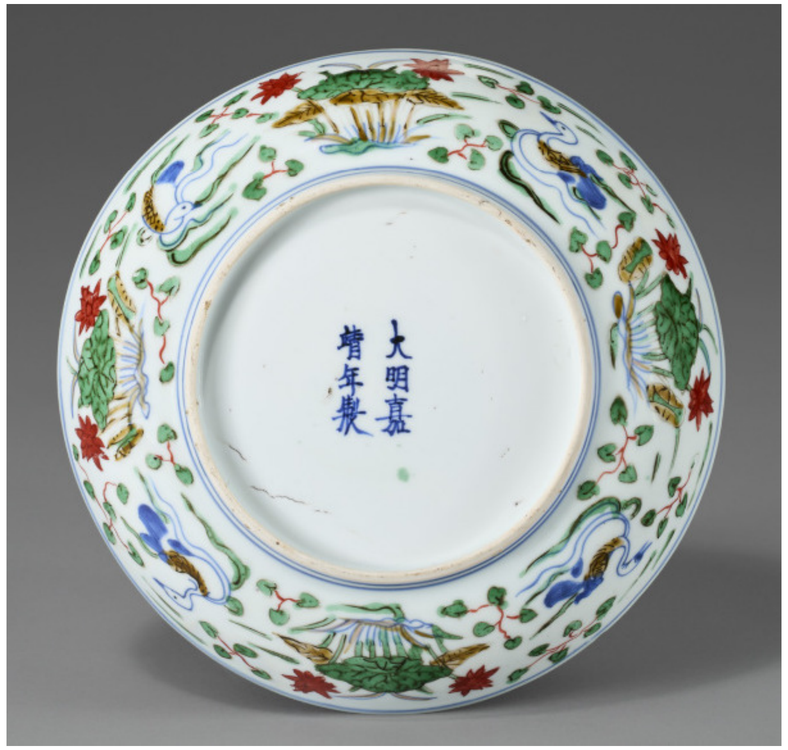
來源:
鴻禧美術館，臺北，1990年以前

展覽:
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號24

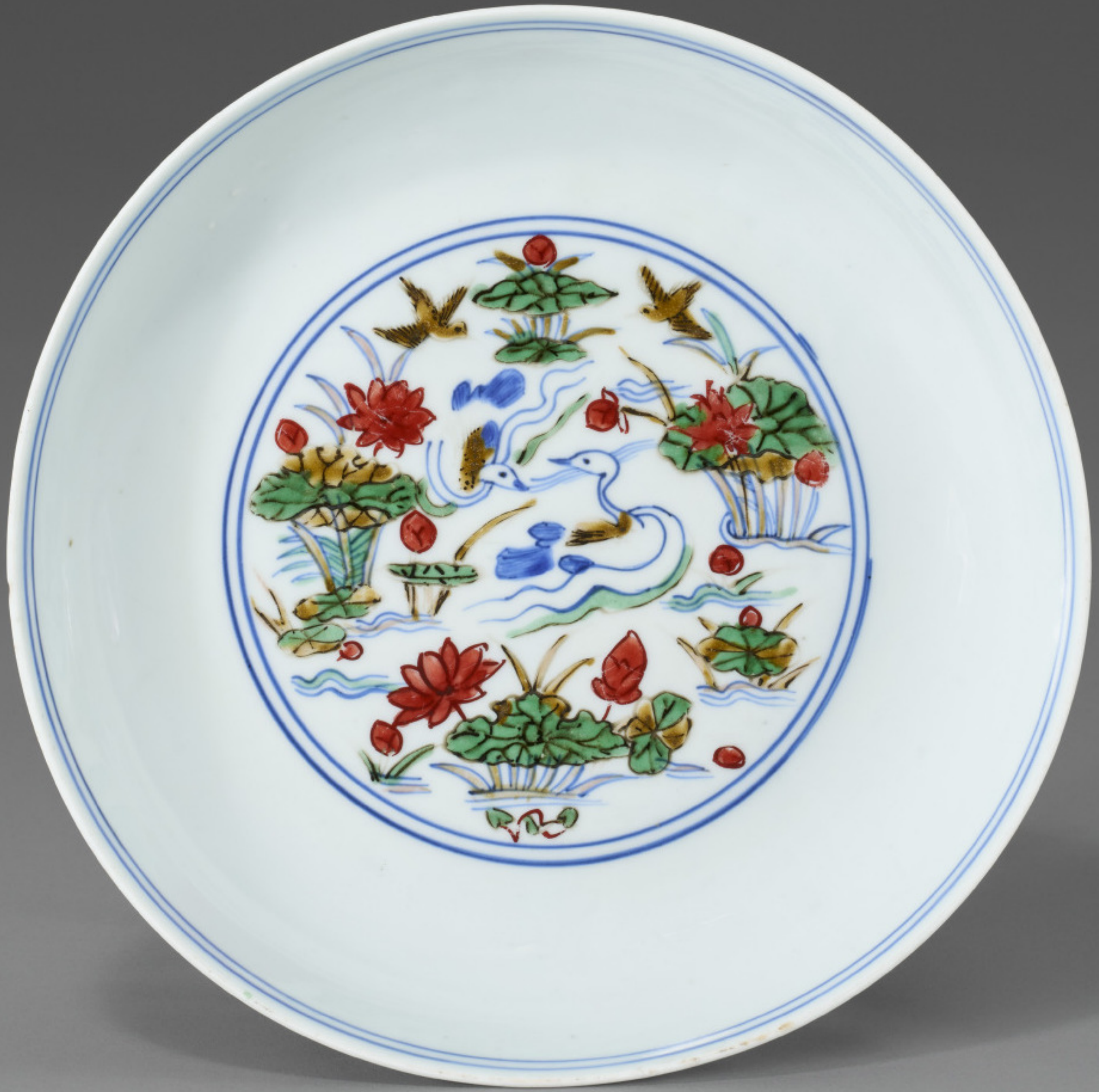
出版:
鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁 242－243，編號102
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁16，編號24

Jiajing-period *wucai* dishes with a 'duck and lotus' pattern appear to be very rare. A very similar example from the Idemitsu Collection, Tokyo, is illustrated in the exhibition catalogue *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*, 1988, p. 112, no. 49. Jiajing-marked examples with this pattern also exist in the *doucai* palette, including an example in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ming Dynasty*, Book II, Hong Kong, 1966, pl. 18. Further examples of this design appear in iron-red, green, and yellow enamels, such as a Jiajing bowl bequeathed by Mrs. Walter Sedgwick to the British Museum and illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, no. 9:101.

Pairs of ducks are associated with fidelity and harmony. In *Designs as Signs: Decoration and Chinese Ceramics*, Percival David Foundation, London, 2001, Stacey Pierson explains that pairs of mandarin ducks, *yuan yang*, symbolize marital fidelity and harmony, as they are believed to mate for life. In combination with lotus, which is homophonous with the word for harmony (*he*), they may also convey a wish for sons.



(reverse)



849 LEARN MORE

A RARE BLUE AND WHITE QUATRELOBED BALUSTER *'FU SHOU'* JAR AND COVER

JIAJING FOUR-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

9⅞ in. (25 cm.) high, cloth box

$60,000-90,000

PROVENANCE:

T. T. Tsui (1941-2020), Jingguantang Collection, Hong Kong.
The Jingguantang Collection Part II; Christie's New York, 20 March 1997, lot 86.

LITERATURE:

The Tsui Museum of Art, Hong Kong, 1991, no. 82.

明嘉靖 青花福壽瓜棱蓋罐 四字楷書款

來源:

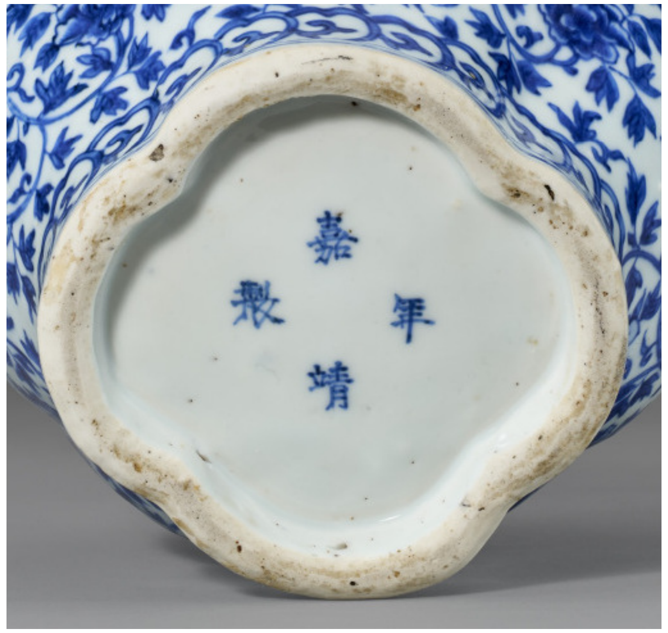
徐展堂（1941 – 2010 ），靜觀堂，香港
靜觀堂珍藏中國藝術精品（二）紐約佳士得，1997年3月20日，
拍品編號86

出版:

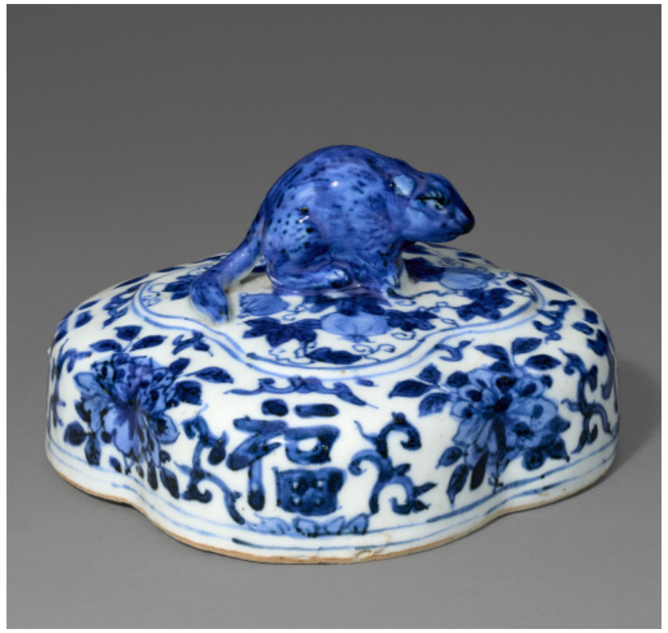
徐氏藝術館，《徐氏藝術館》，香港，1991年，編號82

The present jar and cover belong to a rare group of Jiajing blue and white vessels decorated with an almost identical auspicious design. The cover is inscribed with the character *fu* 福 (good fortune), while the shoulder bears the character *shou* 壽 (longevity), each incorporated into the surrounding floral decoration. The cover is surmounted by a lively squirrel-form finial, and the body is densely painted with peony scrolls. Together, these motifs express wishes for prosperity, longevity, fecundity, and the continuation of the family line, as the squirrel was associated with prolific reproduction, while the peony traditionally symbolized wealth and honor. Such imagery may be understood within the broader context of the Jiajing Emperor's concern with dynastic succession, particularly following the emperor's repeated loss of male heirs, which lent motifs associated with fertility and the wish for sons particular popularity during the period.

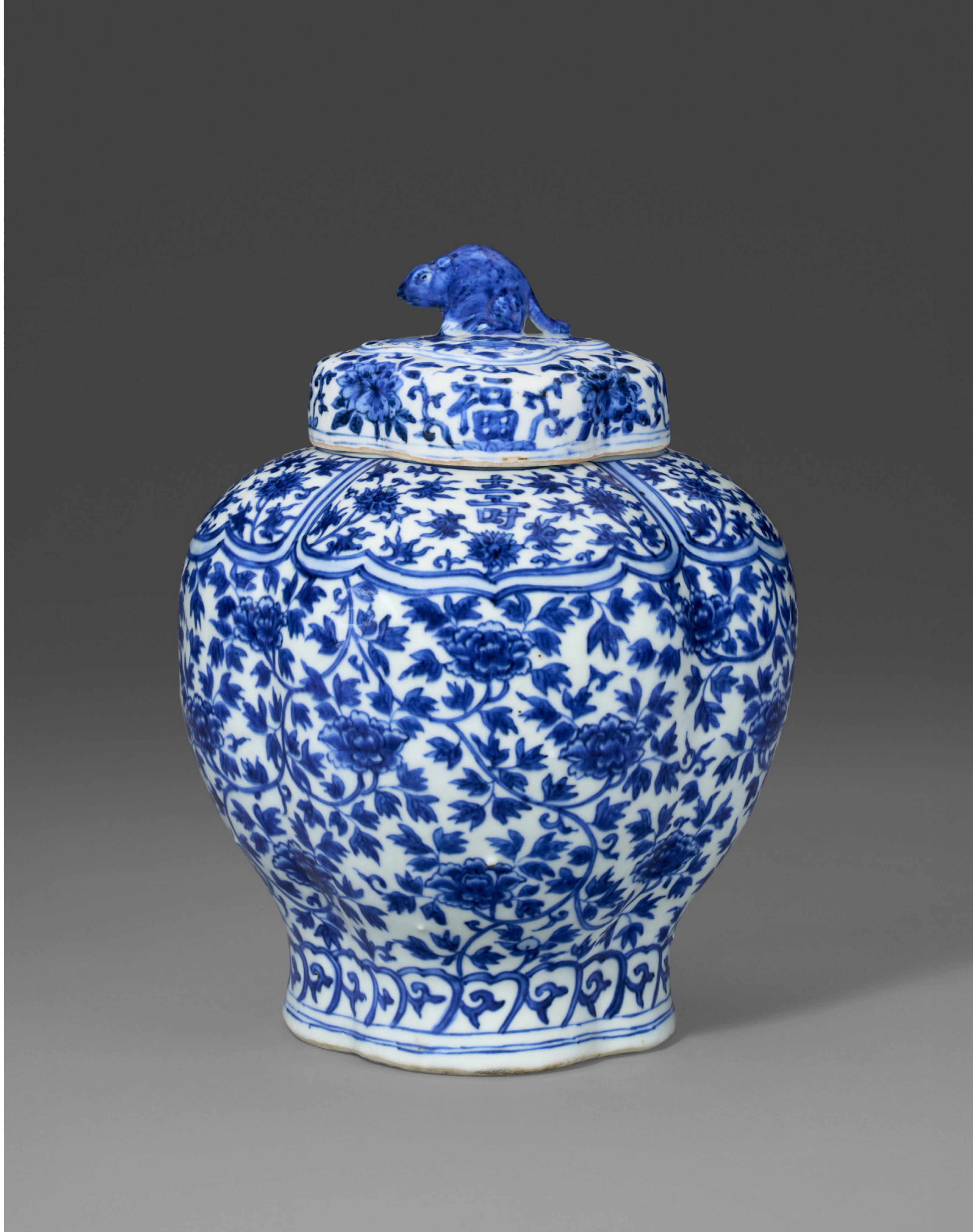
A closely related Jiajing jar and cover, formerly in the collection of Lolita Armour Higginson (1896-1976), was sold at Christie's Hong Kong, 20 March 1990, lot 532, and subsequently at Bonhams New York, 17 March 2025, lot 21. Another in the Huahaitang Collection, lacking its cover, is illustrated in *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming*, Hong Kong, 2012, pp. 180-1, no. 39. It is noteworthy these two jars, and the current jar, all bear the same four-character Jiajing *nian zhi* 嘉靖年製 mark on the base, arranged in a distinctive cruciform configuration.



(mark on base)



(detail of cover)



850 LEARN MORE

A RARE *WUCAI* 'DRAGON AND PHOENIX' OCTAFOIL BASIN

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

14 in. (35.5 cm.) diam., cloth box

$50,000-80,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1990.

EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 28.

LITERATURE:
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 254-5, no. 108.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 18, no. 28.

明萬曆 五彩龍鳳紋八方折沿盆 雙圈六字楷書款

來源:
鴻禧美術館，臺北，1990年以前

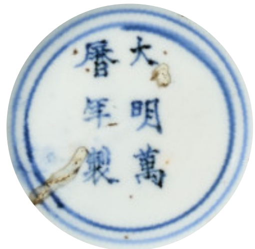
展覽:
北京，中國歷史博物館，「鴻禧集珍特展」，1996年，編號28

出版:
鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁 254－255，編號108
鴻禧美術館，《鴻禧集珍：一九九六年北京中國歷史博物館》，臺北，1996年，頁18，編號28

Produced during the Wanli period, this rare basin exemplifies the technical brilliance and vibrant aesthetic of *wucai* ware at its peak. The finely potted octafoil form, distinguished by its elegant shape and harmonious proportions, demonstrates the sophisticated craftsmanship required to achieve such a complex design.

The present basin is particularly unusual for the combination of its auspicious dragon-and-phoenix decoration and octafoil form. This motif is more commonly encountered on hexafoil basins, such as an example sold at Christie's Hong Kong, 29 September 1992, lot 485. Two further hexafoil basins with the dragon-and-pheonix decoration include the example illustrated in *100 Masterpieces of Asian Art from the Tokyo National Museum Collection*, Tokyo, 2008, p. 55, no. 44, and the basin illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 753.

While hexafoil basins appear to have been the more common format for dragon-and-phoenix decoration, a comparable *wucai* octafoil basin decorated with dragons is found in the Idemitsu Collection and illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 204.



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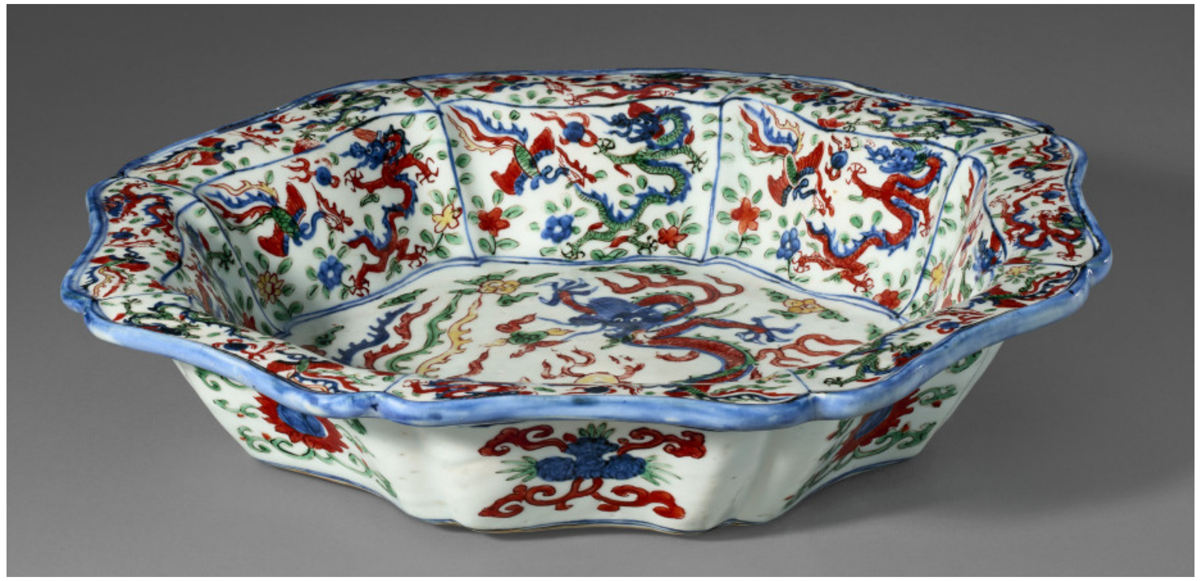
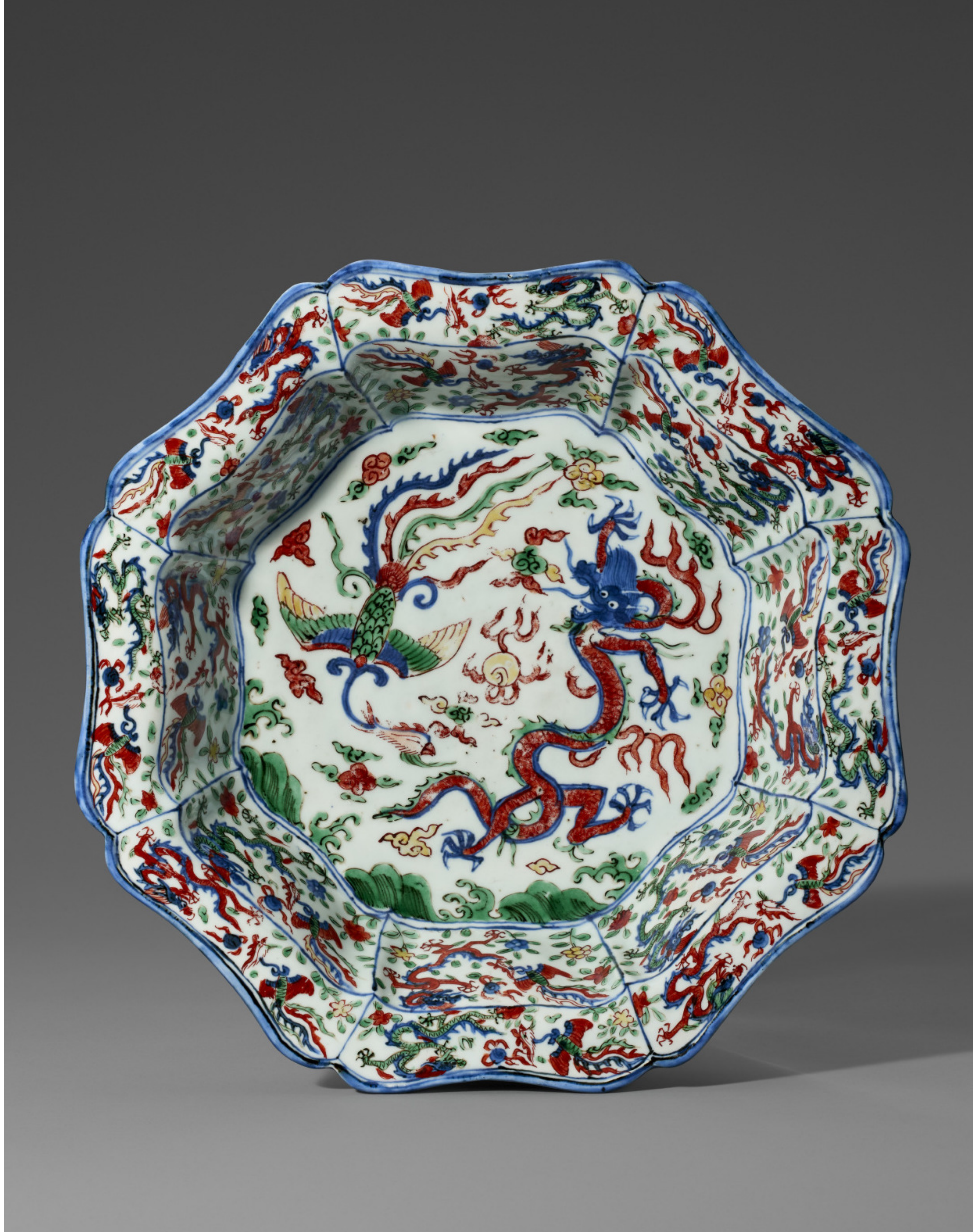

(another view)



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A RARE DATED GILT-DECORATED POWDER-BLUE-GROUND ‘LANDSCAPE’ BRUSH POT

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The brush pot is inscribed with an excerpt from *Zhengqi Ge* (Song of Righteousness), ending with a *xinmao* cyclical date, corresponding to 1711, followed by two seals, one of which reads '*Mushi Ju* (Studio of Wood and Rock).'
6⅜ in. (16.2 cm.) high, cloth box

$30,000-50,000

PROVENANCE:
The Property of a Far Eastern Gentleman; Christie's Hong Kong, 30 May 2005, Lot 1223.

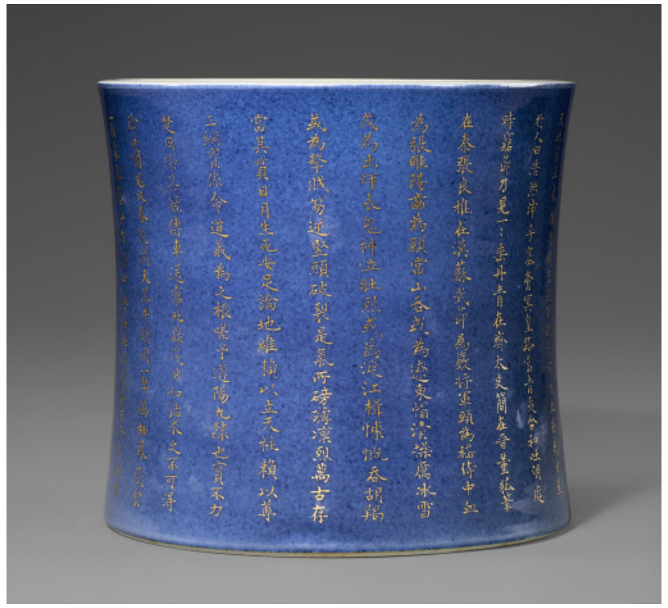
清康熙 灑藍地描金「正氣歌」筆筒 雙圈六字楷書款
印款：木石居

來源:
遠東士紳珍藏，香港佳士得，2005年5月30日，拍品編號1223

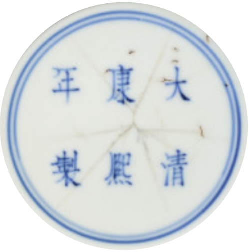
The present brush pot is exceptional for its finely rendered 300-character inscription of Wen Tianxiang’s celebrated *Zhengqi ge* 正氣歌, or *Song of Righteousness*, accompanied by a corresponding pavilion landscape. Wen Tianxiang (1236–1283), a Southern Song official, scholar, and poet, composed the poem while imprisoned in Dadu, the Yuan capital. Written in a moment of profound political crisis and personal adversity, the poem gives voice to the enduring force of *haoran zhengqi* 浩然正氣, the “vast, righteous vital force” that manifests itself most powerfully in times of political peril.

The inscription is followed by a seal reading *Mushi ju* 木石居, or “Studio of Wood and Rock.” In his article “Where Potter Met Poets: A Kangxi Vase with a Poetry Gathering in Jingdezhen,” *Arts of Asia*, March–April 2017, pp. 98–104, Lu Pengliang identifies the founder of Mushiju as Zhao Wenzong, a local official who was well-connected with the poets, calligraphers, and painters of his day. The fine porcelains associated with this studio demonstrate the unusually close collaboration between literati patrons and ceramic artisans that flourished during the Kangxi period. Works bearing the *Mushi ju* seal are often distinguished by the integration of poetic inscription and pictorial imagery, as seen, for example, on the blue-and-white vase formerly in the collection of Julia and John Curtis, and gifted to the Metropolitan Museum of Art in celebration of the Museum’s 150th Anniversary (no. 2020.73.6), illustrated *ibid.,* figs. 1–4. A Kangxi *famille verte* vase, similarly decorated with a poetic inscription, corresponding pictorial scene, and *Mushi ju* iron-red seal, was sold in Irene Roosevelt Aitken: The Library, Bedrooms and Objects of Vertu; Christie’s New York, 13 February 2026, lot 501.

It is noteworthy that recorded porcelains associated with *Mushi ju* appear to be primarily in blue and white or *famille verte* enamels. The present brush pot, with its gilt inscription and decoration reserved on a powder-blue ground, thus represents an exceptionally rare, and possibly unique, expression of this porcelain studio tradition.


(another view)

(seal)



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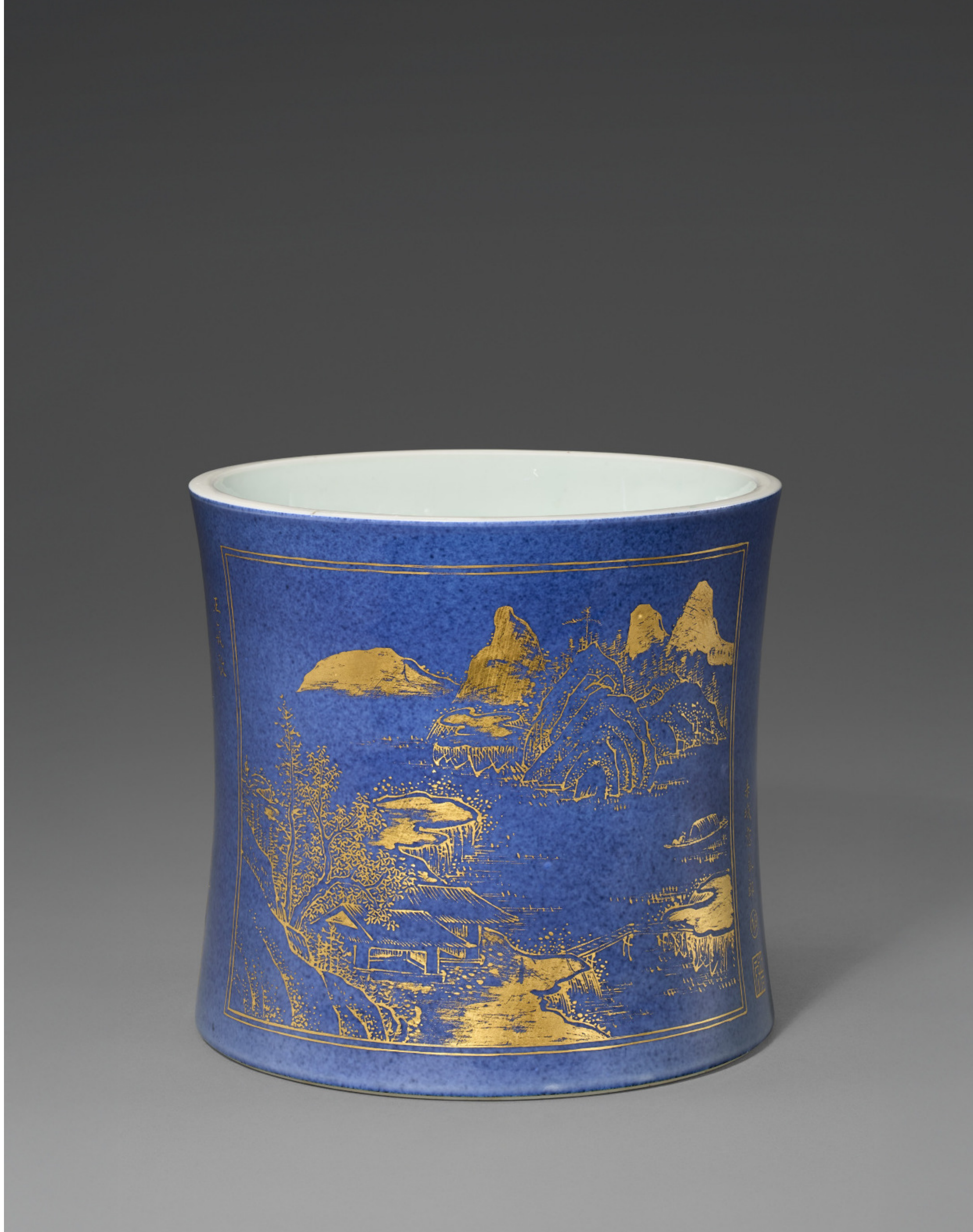

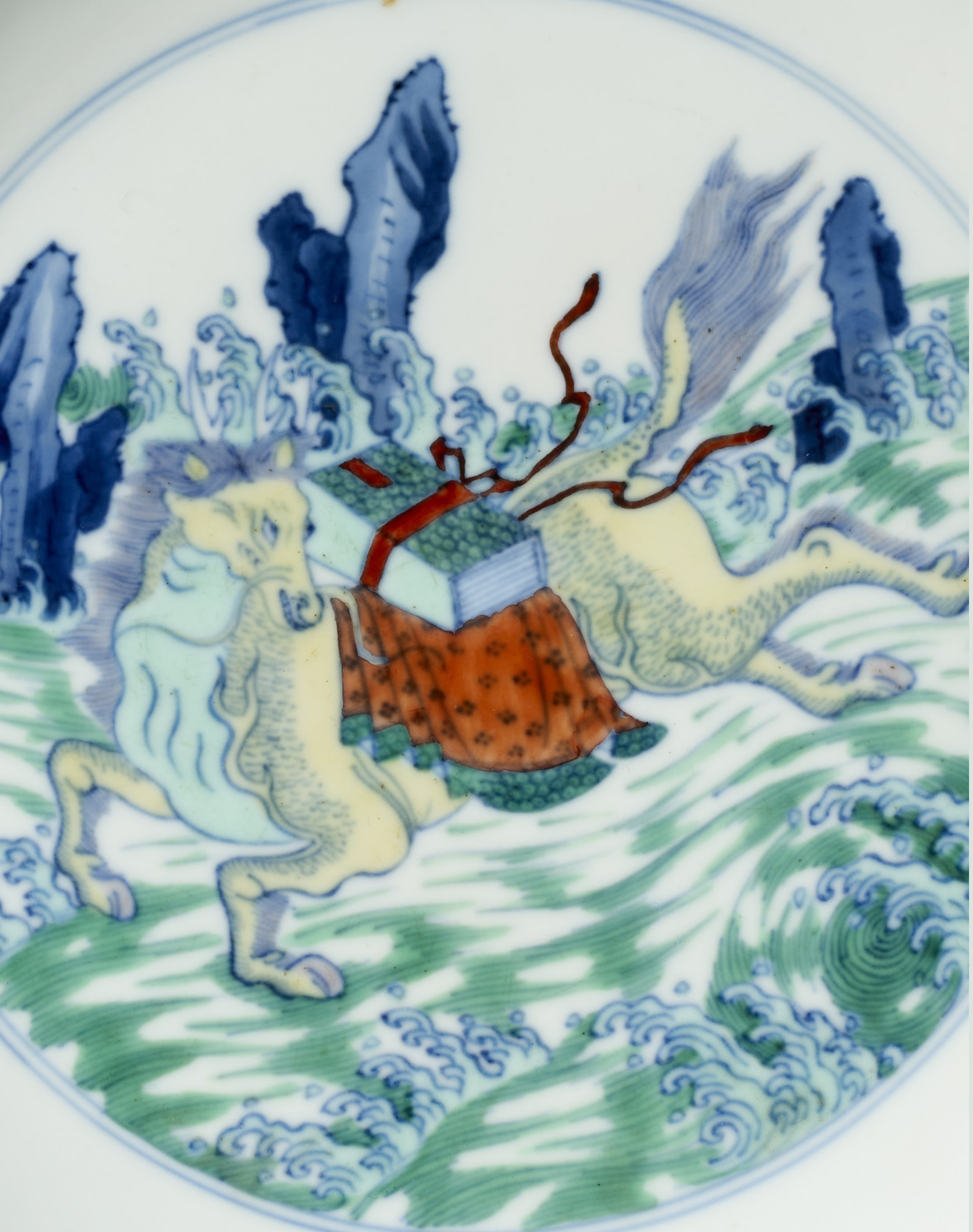

The Dragon-Horse Bears the Diagram: A Very Rare Yongzheng Doucai Dish

龍馬負圖：清雍正鬥彩盤

The principal motif on the present dish is known in Chinese as *longma futu* 龍馬負圖, "the dragon-horse bearing the Diagram." It derives from the ancient legend of the *Hetu* and *Luoshu* 河圖洛書, or "River Diagram and Luo Writing." According to tradition, a dragon-horse emerged from the Yellow River bearing a mysterious diagram upon its back, while a divine tortoise appeared from the Luo River with a corresponding pattern upon its shell. These cosmic signs were subsequently associated with Fuxi's formulation of the Eight Trigrams, *bagua* 八卦, and, by extension, with the cosmological system embodied in the *Yijing*, or *Book of Changes*. The subject therefore evokes divine revelation, sagely rulership and the harmonious ordering of the universe. The exterior of the dish is decorated with turbulent waves and lofty mountain peaks rendered in underglaze blue and green enamel. Mountains rising above the sea may be understood as an allusion to the auspicious expression *shoushan fuhai* 壽山福海, conveying the wish that longevity may endure like the mountains and blessings extend as boundlessly as the sea. Together with the dragon-horse motif, the decoration forms a richly auspicious iconography celebrating longevity, good fortune and enlightened governance.

A closely related Yongzheng dish in the Palace Museum, Beijing, is illustrated in *Porcelains in Polychrome and Contrasting Colours: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 238, no. 218. Another example, formerly in the Edward T. Chow Collection, was sold at Sotheby's Hong Kong, 19 May 1981, lot 560. A further example was sold at Christie's Swire, 31 March 1992, lot 619 **(Fig. 1)** and subsequently illustrated in *Porcelaine: Chefs-d'œuvre de la collection Ise*, Paris, 2017, pp. 184–5, no. 67. It is noteworthy that both the present dish and the Ise example bear an unusually distinctive six-character Yongzheng mark, written in highly stylized seal script and arranged in three vertical columns within a double circle. This compact and archaistic configuration differs from the more conventional two- or three-column format commonly seen on Yongzheng imperial porcelain, lending the mark an exceptional decorative and emblematic character.

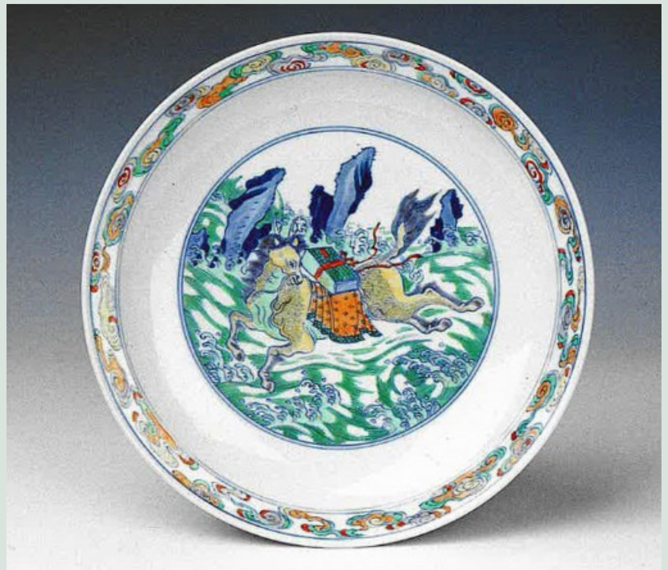

Fig. 1 A fine *doucai* dish, Yongzheng seal mark and of the period, sold in Fine Chinese Ceramics, Christie's Swire Hong Kong, 31 March 1992, lot 619.
圖一 清雍正 鬥彩盤 六字篆書款，香港佳士得，1992年3月31日，拍品編號619

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A VERY RARE *DOUCAI ‘LONGMA’* DISH

YONGZHENG SIX-CHARACTER MARK IN SEAL SCRIPT IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

$7\frac{15}{16}$ in. (20.2 cm.) diam., cloth box

$150,000-250,000

PROVENANCE:

Sotheby’s Hong Kong, 17 November 1975, lot 33.
British Rail Pension Works of Art Collection.
Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund; Sotheby’s Hong Kong, 16 May 1989, lot 65.
Chang Foundation Collection, acquired before 1990.

LITERATURE:

Chang Foundation, *Chang Foundation Inaugural Catalogue*, Taipei, 1990, p. 55.
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 318-9, no. 140.

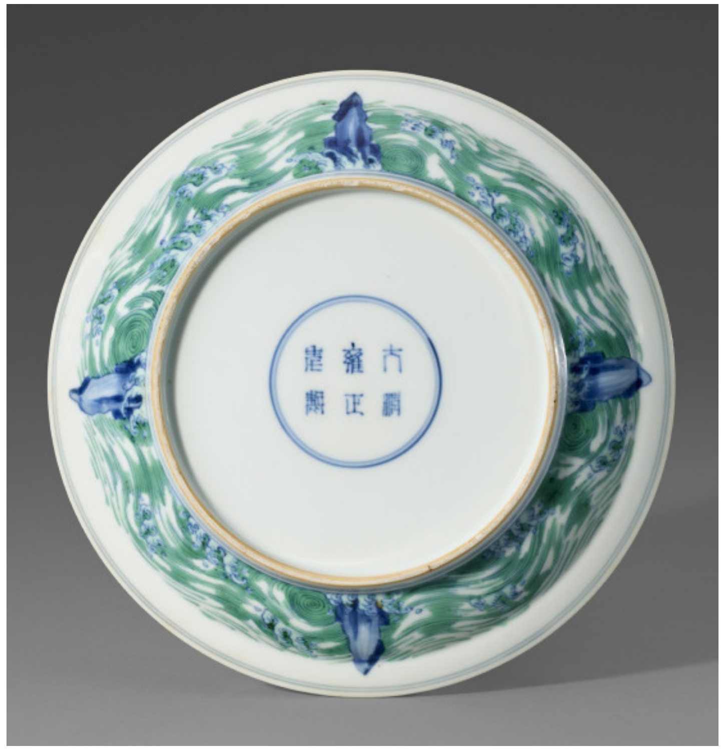
清雍正 鬥彩「龍馬負圖」盤 雙圈六字篆書款

來源:

香港蘇富比，1975年11月17日，拍品編號33
英國鐵路退休基金藝術珍藏
英國鐵路退休基金藝術珍藏重要中國瓷器、琺瑯彩及玉雕，香港蘇富比，1989年5月16日，拍品編號65
鴻禧美術館，臺北，1990年以前入藏

出版:

鴻禧美術館，《鴻禧美術館開館紀念選集》，臺北，1990年，頁55
鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁 318－319，編號140



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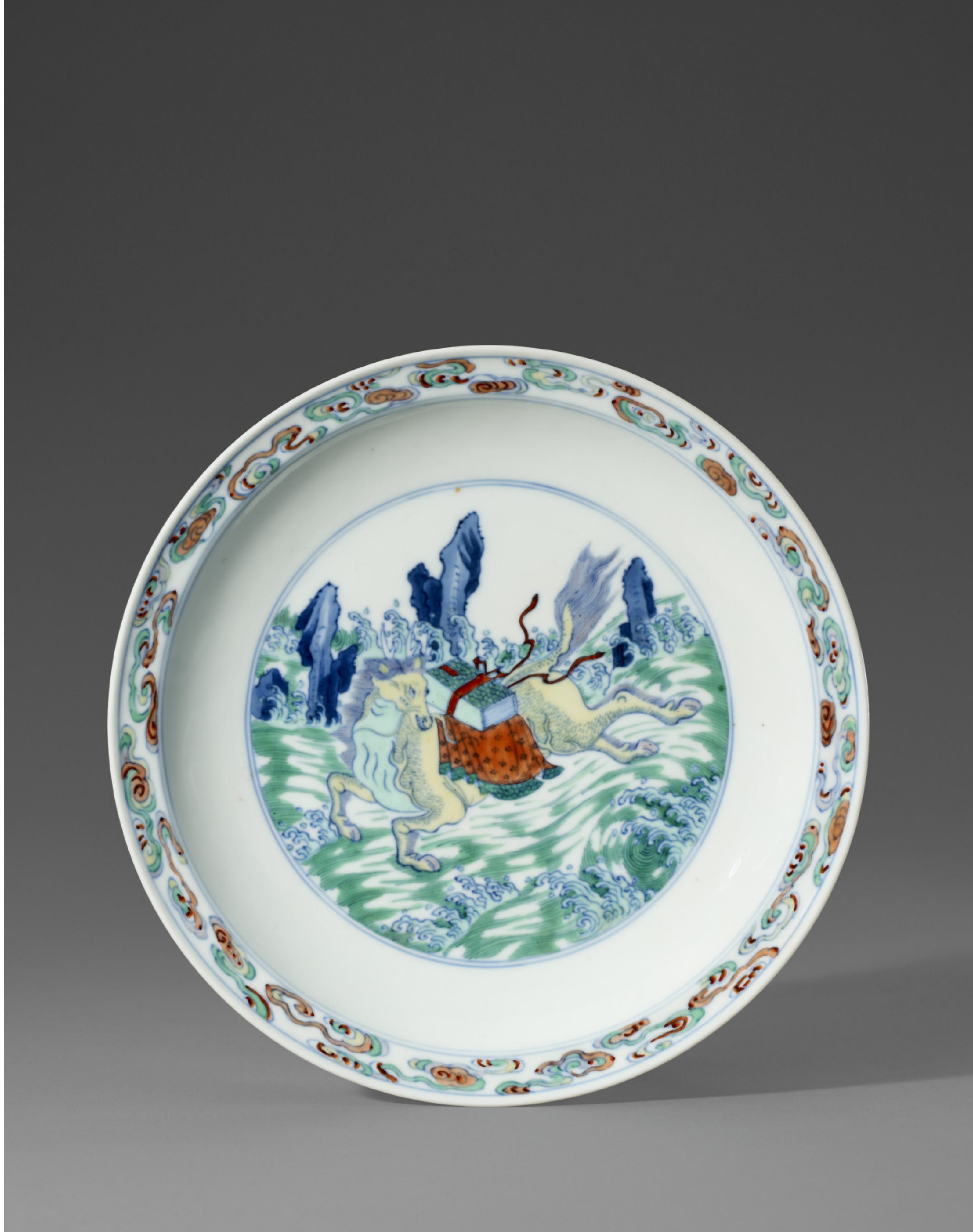


853 LEARN MORE

A RARE MOLDED LEMON-YELLOW-ENAMELED 'LOTUS' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

11½ in. (29.1 cm.) diam., cloth box

$200,000-300,000

PROVENANCE:
Chang Foundation Collection, Taipei, by 1990.

EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 1996, no. 50.

LITERATURE:
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 296-7, no. 129.
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 32, no. 50.

清雍正 檸檬黃釉印蓮紋盤 雙圈六字楷書款

來源:
鴻禧美術館，臺北，1990年以前

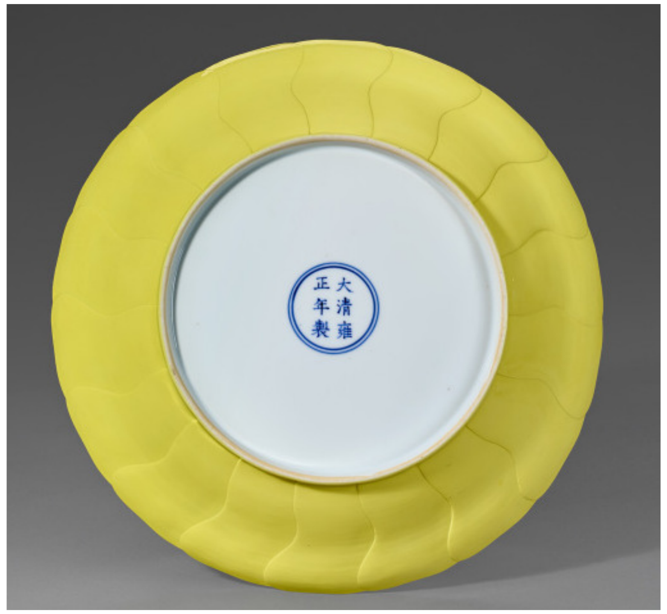
展覽:
北京，中國歷史博物館，「鴻禧集珍：一九九六年北京中國歷史博物館」，1996年，編號50

出版:
鴻禧美術館，《中國歷代陶瓷選集》，臺北，1990年，頁296－297，編號129
鴻禧美術館，《鴻禧集珍——九九六年北京中國歷史博物館》，臺北，1996年，頁32，編號50

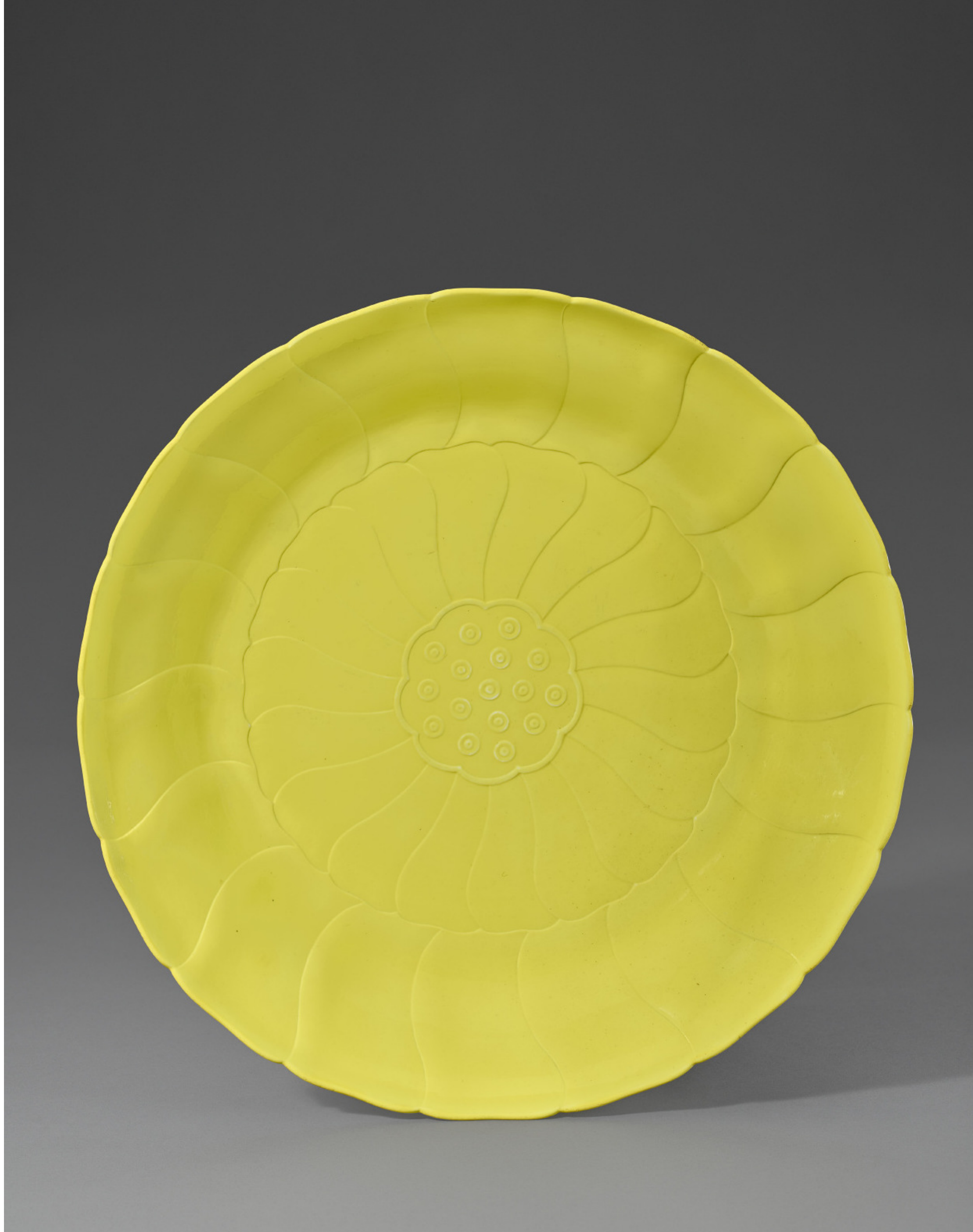
This superb dish is a fine example of the technical refinement achieved at the imperial kilns during the Yongzheng reign (1723–1735). The successful production of such exquisitely delicate monochrome porcelains demanded exceptional precision at every stage of manufacture, from potting and glazing to firing. The elegant lemon-yellow enamel, distinguished by its soft pastel tone, was introduced shortly before the Yongzheng period. Derived from lead stannate (a compound of lead and tin), this color was used almost exclusively on small vessels such as cups and dishes, where its purity and luminosity could be most effectively appreciated.

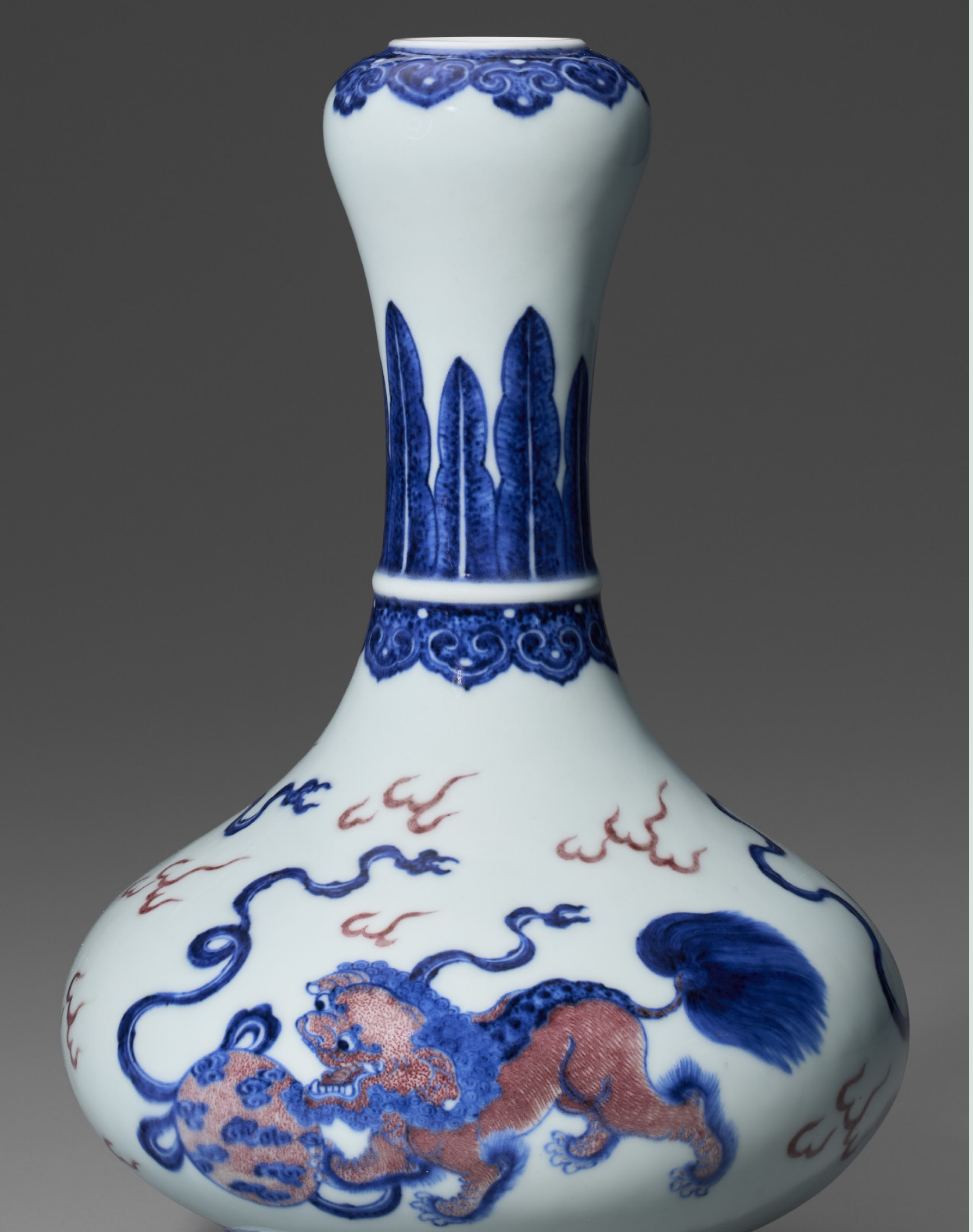
Yongzheng-period lemon-yellow dishes of this lotus form are preserved in a number of important collections. One example from the Percival David Foundation, now in the British Museum, London (acc. no. PDF,A.521), is illustrated in *For the Imperial Court: Qing Porcelain from the Percival David Foundation of Chinese Art*, New York, 1997, fig. 8. Another is in the collection of the National Palace Museum, Taipei, and is illustrated in *Catalogue of a Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, cat. no. 27. A further closely comparable example from the Bruce and Ruth Stricker Dayton Collection, and formerly in the distinguished collection of Forbes, the Lords Clinton, Bowes-Lyon and Somervell families of Fettercairn House, Kincardineshire, was sold at Sotheby's New York, 22 September 2021, lot 73.

(another view)



(reverse)





Playful Imperial Lions

獅耀昇平：乾隆御製青花釉裏紅佛獅戲球蒜頭瓶

Rosemary Scott
Independent Scholar
蘇玫瑰 獨立學者

This handsome Qianlong vase was made in an especially pleasing version of a popular shape, known as 'garlic-mouth vase', or 'garlic head vase', *suan tou ping* 蒜頭瓶 in Chinese. Bronze vases with bulbous bodies, slender necks and garlic-clove shaped mouths appeared in China as early as the late Bronze Age during the Warring States (*c.* 475 – 221 BCE) and Han (202 BCE –220 CE) dynasties. A number of bronze vases of this shape have survived from the late Bronze Age, including that illustrated by Jenny So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections,* New York, 1995, no. 52. The popularity of such early bronze garlic-mouth vases, as well as the admiration they received from Song and Yuan collectors, is evidenced by the fact that illustrations of such pieces can be found in the catalogue of the Song Emperor Huizong's (1100-1126) archaic bronze collection, *Xuanhe bogu tu* [Illustrated Catalogue of Antique Objects in the Xuanhe era].

Not only did the collection of Bronze Age garlic-mouth vessels inspire Song dynasty bronze vessels of the same form, but such vessels continued to be made in succeeding dynasties. An example is the Yuan bronze garlic-mouth vase in the collection of the Victoria and Albert Museum, illustrated by Rose Kerr in *Later Chinese Bronzes*, London, 1990, p. 25, pl. 14 (right), while bronze vases of this form were also retrieved from the cargo of the Sinan wreck, which foundered off the coast of Korea *en route* for Japan in AD 1323 (illustrated in *Relics Salvaged from the Seabed off Sinan*, Seoul, 1985, pp. 145 & 152, nos. 145 & 219).

Ceramic garlic-mouth vases are known from the Tang dynasty, and developed in earthenware, stoneware, and, later, in porcelain. Two Longquan celadon garlic-mouth vases, one plain - with only two moulded bow-string bands - and one moulded with floral motifs, were among the cargo the Sinan wreck, mentioned above, and illustrated in *Relics Salvaged from the Seabed off Sinan*, *op. cit.*, pp. 38-39, nos. 31 & 32. However, the form is relatively rare amongst Yuan dynasty ceramics, but appeared with increasing frequency in the ceramics of the succeeding Ming and Qing dynasties.

Imperial porcelain garlic-mouth vases seem to have reached a peak of popularity during the reign of the Qianlong Emperor, when among examples made for the court were those bearing monochrome glazes, overglaze enamel decoration, and fine underglaze decoration – like that seen on the current vase. It is worth noting that the garlic-shape of the mouth on such vases not only created an attractive form, it was also auspicious, since garlic was believed to counteract poison.

此瓶器形俊雅，採盛極一時之蒜頭口式，世稱「蒜頭瓶」。這類鼓腹細頸、口若蒜瓣之形制，早見於戰國時期（約公元前475至前221年）及漢代（公元前202年至220年）之青銅器。今尚有若干青銅時代晚期同類器物傳世，例見蘇芳淑著《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，紐約，1995年，圖版52。此類青銅蒜頭瓶，當時流傳既廣，其後深為宋、元名家所重。《宣和博古圖》亦有所載錄，可證徽宗（1100–1126年）時，青銅蒜頭瓶已列諸內府收藏。

青銅時代蒜頭瓶之流傳，遂促成宋人仿製同式青銅器，其器形亦為後世歷代沿用。英國維多利亞與亞伯特博物館藏一元代青銅蒜頭瓶，見柯玫瑰（Rose Kerr）《Later Chinese Bronzes》，倫敦，1990年，頁25，圖版14（右）。韓國新安沉船所載貨物中，亦發現此類青銅瓶。該船於元代至治三年（1323年）赴日本途中，在朝鮮半島沿海覆沒。相關器物見《Relics Salvaged from the Seabed off Sinan》，首爾，1985年，頁145、152，圖版145、219。

陶製蒜頭瓶，於唐代已見燒造，其後歷以陶、炻，瓷各質相承。前述新安沉船載貨中，即包括兩件龍泉青瓷蒜頭瓶。一為光素無紋，僅飾兩道模印弦紋，另一則模印花卉紋。二器俱見前揭書，頁38、39，圖版31、32。然而，此形制於元代陶瓷中仍屬罕見，待明、清兩代始漸流行。

御製蒜頭瓶，似於乾隆一朝臻於極盛。當時宮廷燒製之蒜頭瓶品類甚豐，既有單色釉，也有釉上彩，又有如本瓶之精緻釉下彩，各極其工。蒜頭形瓶口，不徒益增器形之美，更寓吉祥之意，因舊俗視大蒜為解毒除穢之物。

本瓶製作精妙，形與飾殊為諧協，相得益彰。瓶腹略呈扁圓，較諸其他乾隆

The current vase enjoys a particularly successful harmony of shape and decoration. The body of the vessel is somewhat flattened and wider than on some other Qianlong garlic-mouth vases, creating a more pronounced, and, arguably, a more elegant, S-profile. In terms of the underglaze decoration, the mouth of the vase is encircled with underglaze blue *ruyi*, which are arranged to emphasise the widening of the 'garlic' bulb. The next portion of the neck is undecorated above a band of alternating tall and shorter formal leaves, below which is a raised 'bow-string' band, which provides a link to the original bronze form. Below the raised band is a second small *ruyi* band on the lower neck. The full body section of the vase, however, is given over to the main decorative theme, without distracting minor bands. The main decoration depicts three male Buddhist lions playing with beribboned embroidered balls amongst wispy flames. The flames, the balls and the head and body of the lions are all painted in raspberry-coloured underglaze copper red. The ribbons attached to the balls, as well as the manes, tails and details of the lions are all in underglaze cobalt blue. Buddhist lions and beribboned balls were a popular motif on imperial porcelains of both the Ming and Qing dynasties. Lions were regarded as powerful creatures, suitable to act as guardians, and pairs of lions were often placed at the entrance to official buildings. These paired statues are usually made up of a female lion with her paw resting on a cub, and a male state with his paw on a brocaded ball. On the vase, only male lions are shown, playing with brocaded balls. The ribbons which extend from the balls signify long life. When painted on porcelain, these lions are sometimes depicted as very fierce, but the creatures on the current vase are shown as particularly playful and charming.

A Qianlong garlic-mouth vase decorated in underglaze blue and red with Buddhist lions, was sold by Christie's New York on 22 March 2013, lot 1491. **(Fig. 1)**In comparison to its body width, this vase had a narrower 'bulb' and a less pronounced s-shaped profile than the current vase. It was also somewhat taller, had three 'bowstring' lines around the neck, and the decoration of the mouth and neck was more complex. Other Qianlong vases decorated with Buddhist lions playing with balls, similar to the 2013 vase have been published. One in the collection of the Shanghai Museum is illustrated in *Underglaze Blue and Red*, Shanghai Museum, Shanghai, 1987, no. 126. Another from the Tianminlou collection is illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, 1987, vol. I, pl. 113, and vol. II, pp. 155-57. A further example was sold at Christie's Hong Kong on 2 November 1999, lot 601. **(Fig. 2)**

An interesting feature of the current vase, as well as the garlic-mouth lion vases in the Shanghai Museum and the Tianminlou collections, is the very successful rendering of the underglaze copper red on the lions and balls. Even in the 18th century, underglaze copper red could be unstable, and could 'bleed' into the surrounding glaze. On these vases, the ceramic decorators at the imperial kilns seemed to have attempted to pre-empt this potential problem by applying the underglaze copper red to the lions and balls using very small, closely spaced dots of pigment, which are only apparent on relatively close inspection. These tiny dots provide a subtle texture, but may also have helped to prevent the copper from 'bleeding' into the glaze.

蒜頭瓶寬闊，使全器起伏有致，曲折婉轉。瓶口飾一周青花如意紋，順應蒜頭外鼓輪廓，映襯其鼓張之勢。頸部上段留以素面，下飾一周高低相間之蕉葉紋，再下承一道凸起弦紋，承古銅器之制。弦紋以下，另飾一周較小之青花如意紋。瓶腹則不綴細飾，而專施主紋。所繪三雄獅戲綵帶繡球，間出流焰。火焰、繡球及獅首、獅身，皆施釉裏紅。球上飄帶，以及獅鬣、獅尾與各處細節，則用青花。佛獅與綵帶繡球，在明、清兩代御製瓷器中習見。獅為靈獸，素有鎮護之義，故官署門前多置石獅一對。其制例為雌雄相配，雌獅撫子，雄獅按毬。本瓶所繪則皆為雄獅，共戲繡球。球垂綵帶，寓意長壽。瓷器所繪獅紋，或見雄勁威猛，氣勢逼人，本瓶諸獅則活潑可親，饒富趣味。

存世有一乾隆青花釉裏紅獅紋蒜頭瓶，蒜頭口較斂，曲勢不及本器鮮明，身略高，頸飾三道弦紋，口、頸紋飾亦較繁縟，2013年3月22日經紐約佳士得拍賣，拍品編號1491。**（圖一）**與其風格相近者尚有數例，一藏於上海博物館，見《青花釉裏紅》，上海博物館，1987年，圖版126。二為天民樓珍藏，見《天民樓藏瓷》，香港藝術館，1987年，第一冊圖版113，第二冊頁155至157。三於1999年11月2日經香港佳士得拍賣，拍品編號601。**（圖二）**

本瓶與上海博物館、天民樓所藏諸例，皆於獅身、繡球施釉裏紅，且發色殊佳。即使及至十八世紀，釉裏紅之燒成仍未盡穩定，銅紅料每有暈散滲流之患。此數品之御窯畫師，似已預慮其弊，故施釉裏紅於佛獅及繡球時，皆以極細密點積成。此法須近觀細察，始能辨識。細微點狀筆觸，既為畫面增添細膩質感，或亦有助銅紅凝聚，減少散漫。

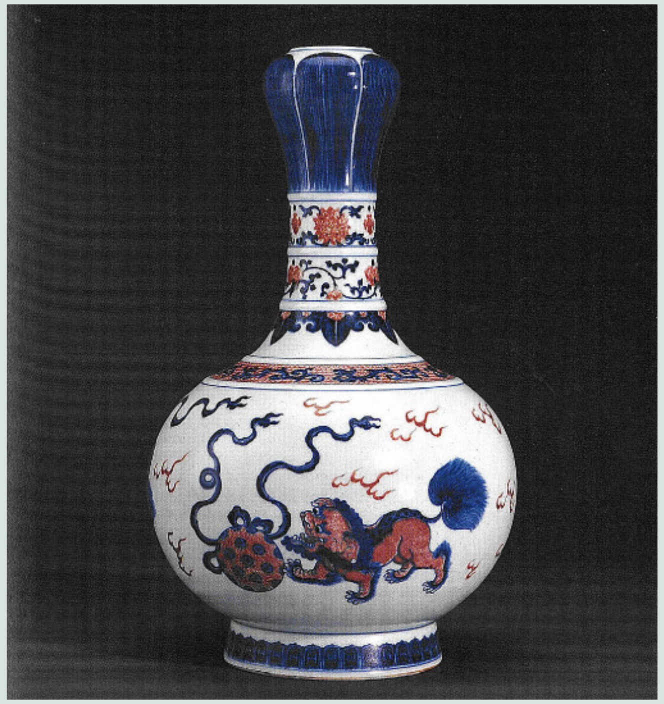
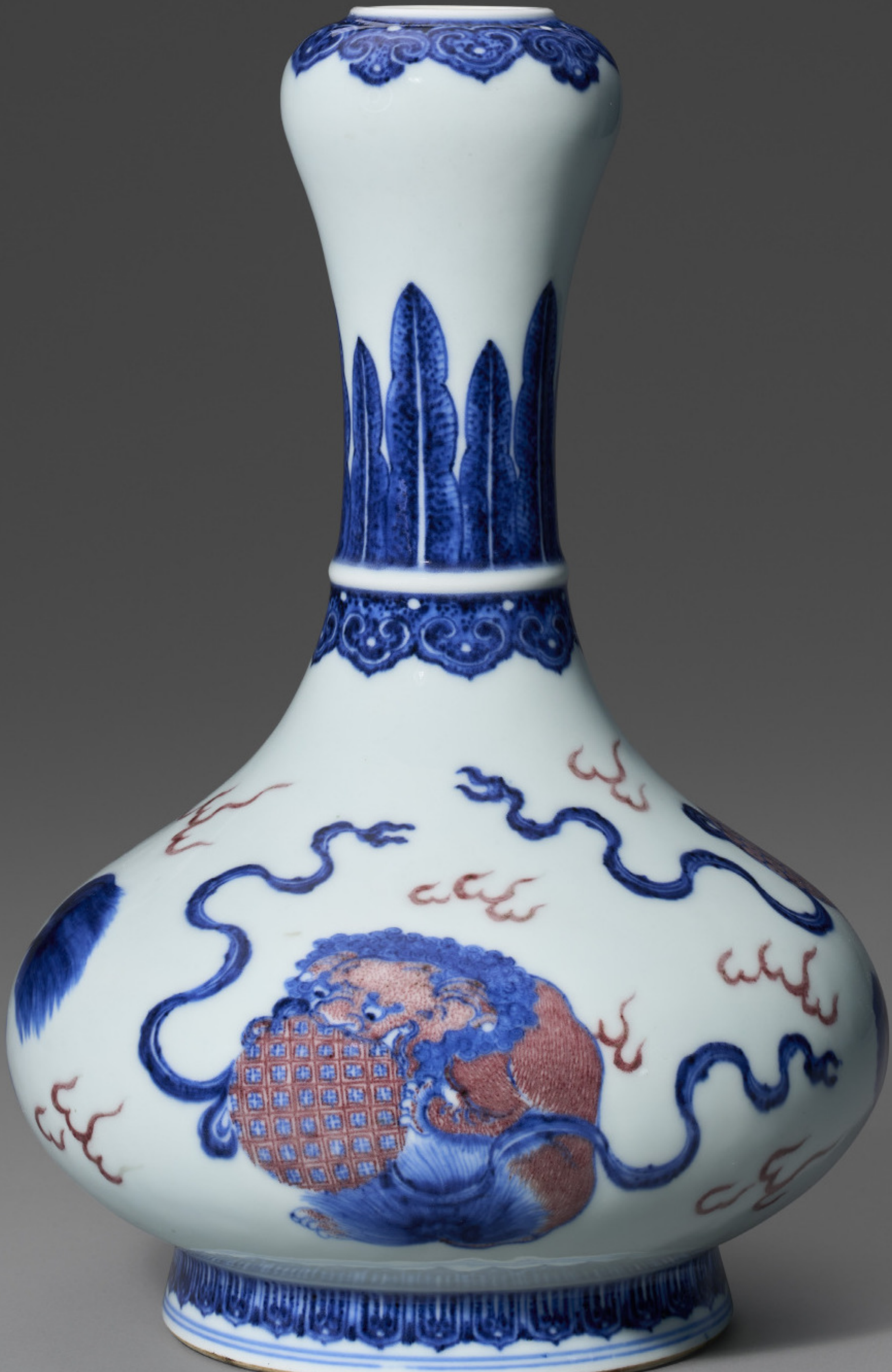
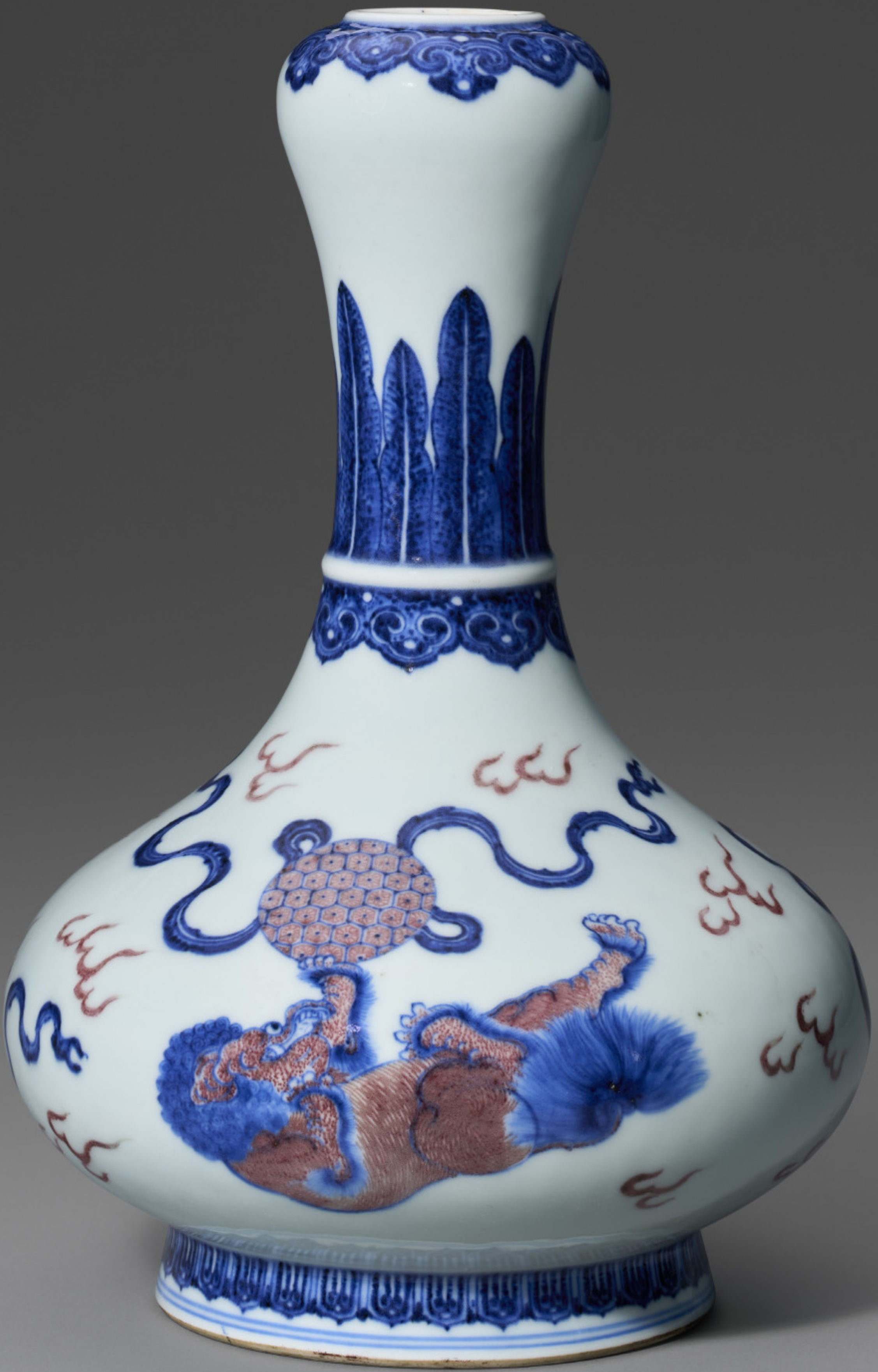


Fig. 1 An unusual copper-red and underglaze-blue bulb-mouthed vase, Qianlong period (1736-1795), sold at Christie's New York, 22 March 2013, lot 1491.
圖一 清乾隆 青花釉裏紅獅戲綉球紋瓶，紐約佳士得，2013年3月22日，拍品編號1491





This vase bears a distinctive, well-written six-character underglaze blue Qianlong seal mark on its base. The Hong Kong scholar, Professor Peter Lam 林業強has undertaken considerable research into the reign marks of the Qianlong reign, and, on the basis of this work has proposed a timeline, which can be applied to them. His research was presented to the Oriental Ceramic Society of London in December 2009, and was published in an article entitled 'Towards a Dating Framework For Qianlong Imperial Porcelain', *Transactions of the Oriental Ceramic Society, Volume 74 , 2009-2010,* London, 2011, pp. 1-33. The reign mark on the current vase equates to marks designated 'Type 4' by Lam (see 'Towards a Dating Framework for Qianlong Imperial Porcelain', *op. cit.,* pp. 23 and 24, fig. 22). In his description of this mark, Lam points out that it is one of the most atypical of the Qianlong seal marks, with several features which do not conform to the usual construction of seal characters. He notes peculiarities in the *qing*, *qian* and *nian* characters. Lam also refers to a 1993 publication by the late Beijing scholar Professor Geng Baochang (耿寶昌 1922-2025), in which Geng noted the pieces that he had seen and handled which bear this mark (see Geng Baochang, *Ming Qing ciqii jianding* [Connoisseurship of Ming and Qing Porcelain], Hong Kong, 1993, p. 344). Professor Geng was of the opinion that this particular mark was probably related to the great imperial ceramicist Tang Ying (唐英 1682-1756), and Professor Lam notes that, as Tang Ying retired from office and died in the 21st year of Qianlong (1756), the mark – and, by extension, the porcelains bearing it - would predate that year. It is interesting to note that the Shanghai Museum vase and that from the Tianminlou collection, mentioned above, both bear a similar mark, suggesting that all were probably made around the same date.

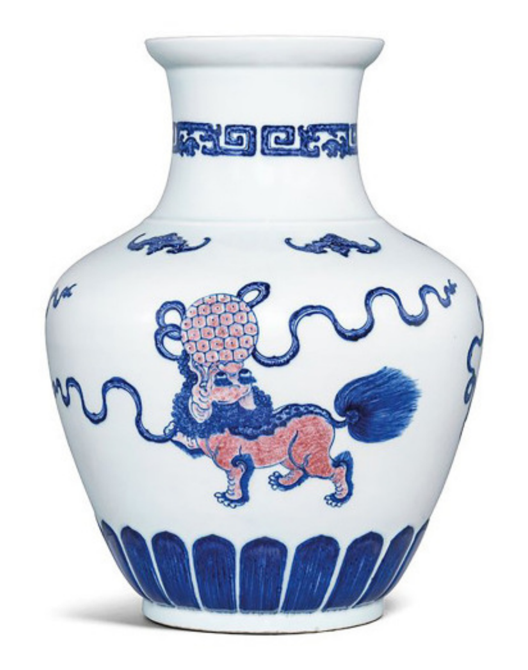


Fig. 2 A very rare underglaze-blue and copper-red garlic-head vase, Qianlong seal mark and of the period (1736-1795), sold in Important Chinese Ceramics and Works of Art, Christie's Hong Kong, 2 November 1999, lot 601.

圖二 清乾隆 青花釉裡紅蒜頭瓶，香港佳士得，1999年11月2日，拍品編號601

本瓶底書青花「大清乾隆年製」六字篆書款，書寫工整，風格鮮明。香港學者林業強教授長期研究乾隆官窯年款，並據此提出一套可供斷代參考之分期體系。其研究成果，於2009年12月倫敦東方陶瓷學會發表，其後以〈Towards a Dating Framework for Qianlong Imperial Porcelain〉為題，載於《Transactions of the Oriental Ceramic Society》（東方陶瓷學會會刊），第74期（2009–2010），2011年，頁1至33。

本瓶款識，按上述分類，可歸入林教授所定第四型（頁23、24，圖22）。林氏指出，此類款識在乾隆篆書年款中別具一格，其若干字形結構均異於常例，尤以「清」、「乾」及「年」三字最具特徵。林氏又引北京已故學者耿寶昌教授（1922–2025年）《明清瓷器鑑定》（香港，1993年，頁344）所論。耿氏於書中列舉其親鑑、經手而署此類款識之器物，推測此式年款或與清代督陶官唐英（1682–1756年）有關。林氏指出，唐英於乾隆二十一年（1756年）卸任，同年卒，故凡署此式年款之御窯瓷器，當皆燒造於該年以前。前述上海博物館及天民樓藏例，均署與本器相類之底款。由是觀之，數器或屬同時之作。

~854 LEARN MORE

A VERY RARE UNDERGLAZE BLUE AND COPPER-RED-DECORATED 'BUDDHIST LIONS' 'GARLIC MOUTH' VASE

QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

10¼ in. (26 cm.) high, hardwood stand, cloth box

$500,000-800,000

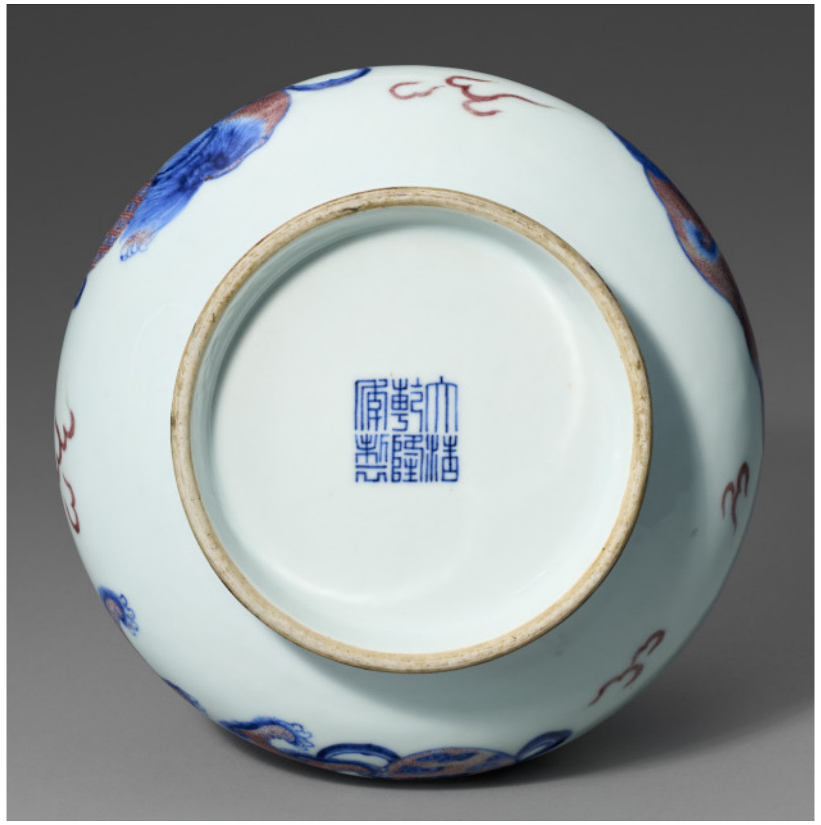
PROVENANCE:

Sotheby's Hong Kong, 20 May 1986, lot 80 (part).
Peter Lai Antiques, Hong Kong (according to label).

清乾隆 青花釉裏紅獅戲繡球紋蒜頭瓶 六字篆書款

來源:

香港蘇富比，1986年5月20日，拍品編號80（其一）
黎氏古玩，香港（據標籤）



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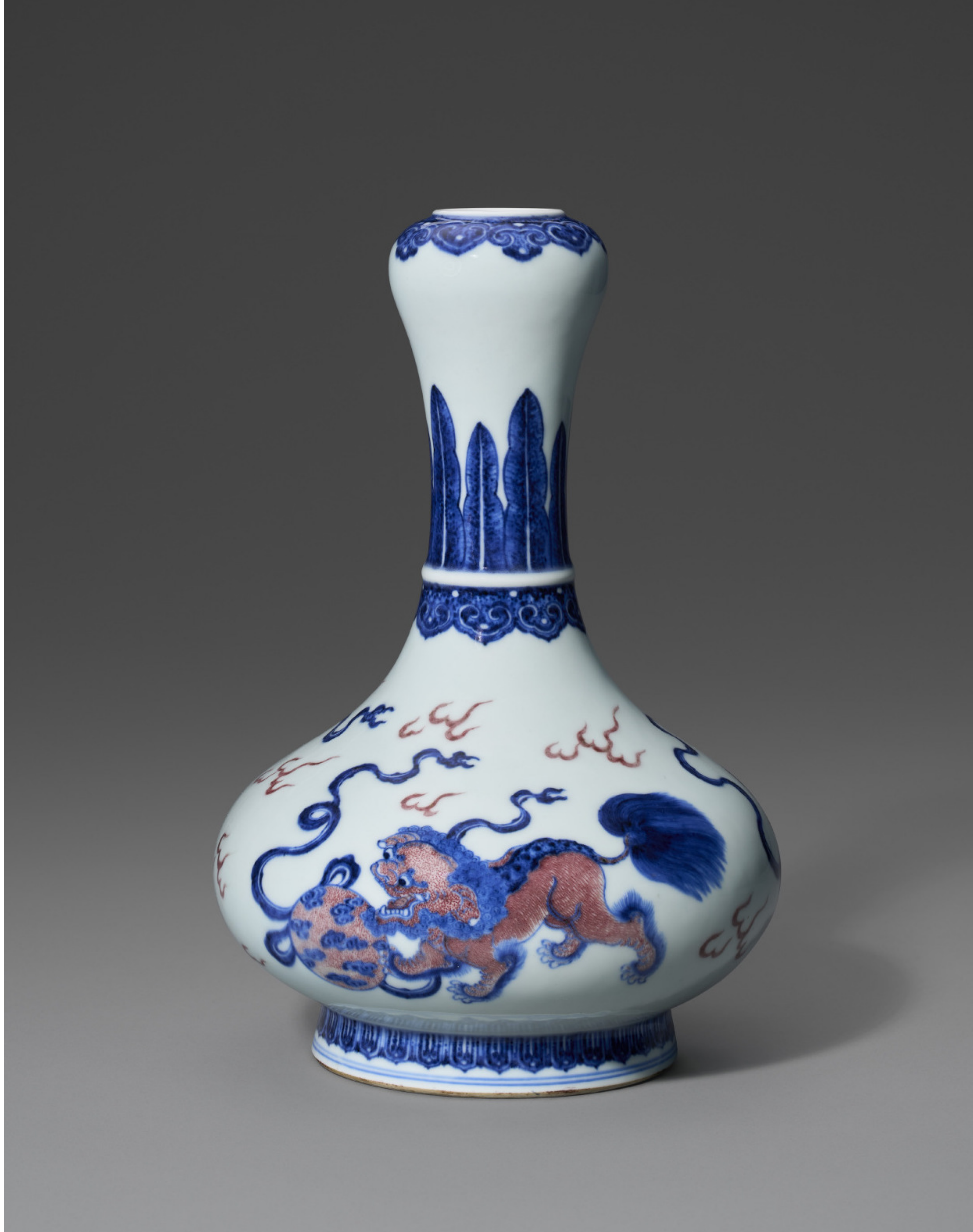
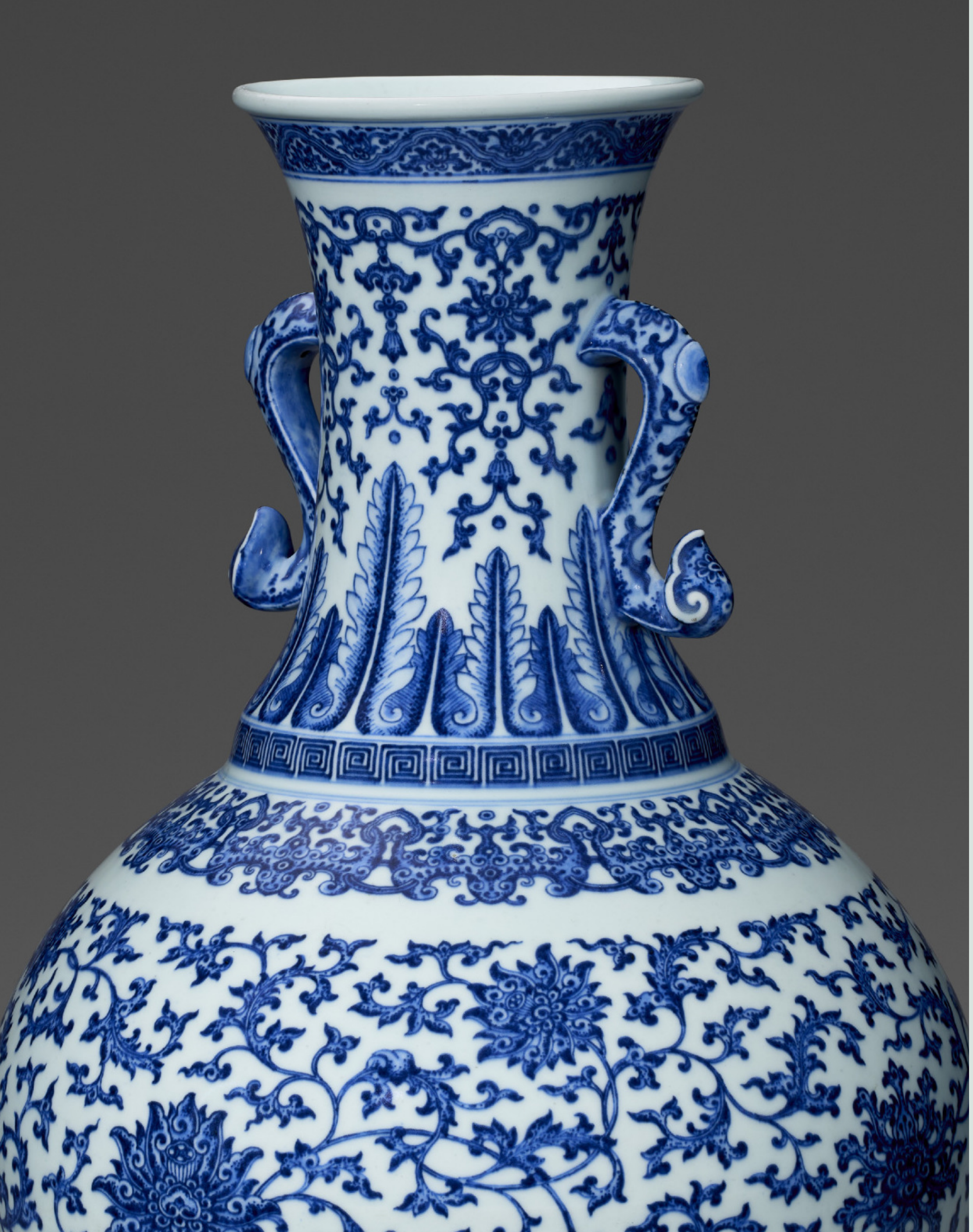




A Magnificent Blue and White 'Lotus' Vase

This elegant vase combines an impressive scale with exquisitely rendered decoration in vibrant underglaze cobalt blue. Magnificent and exceptionally rare, it appears to be one of only two known examples. The other, formerly in the collection of the Viscounts of Santa Margarida, Chamusca, was acquired by João Saldanha e Silva (1743–1815) - a Knight of the Order of Christ who was granted his own coat of arms by the King of Portugal - and was offered at Sotheby's Hong Kong on 3 April 2018, lot 3633.

The cobalt blue employed in the decoration is of exceptional quality. Its rich, jewel-like tone contrasts strikingly with the purity of the luminous white porcelain. The painter has skillfully exploited this contrast, leaving generous areas of white ground around the intricately rendered motifs, thereby enhancing their visual impact. The carefully balanced arrangement of the decorative elements complements and accentuates the elegant form of the vase.

The vessel is encircled by eight distinct decorative bands, an auspicious number in Chinese culture, while finely modeled *ruyi*-form handles flank either side of the neck. Together, these elements create a harmonious and richly symbolic design. A broad band of lotus scrolls decorates the globular body of the vase. The lotus, long admired in Chinese culture for its purity and moral connotations, symbolizes integrity and uprightness. The motif derives additional significance from a visual and linguistic association between *qing* (blue) and *lian* (lotus), which together evoke the phrase *qinglian* (incorruptible), an expression often employed by emperors to encourage honest governance among officials. For this reason, lotus decoration became a particularly appropriate motif for imperial porcelains intended for members of the scholar-official class.

Decorating the shoulder of the vase is a band of interlocking stylized bats. In Chinese art, bats (*fu*, 蝠) serve as a rebus for blessings or happiness (*fu*, 福), since the two words are homophonous. The bats on this vase are depicted upside down, a deliberate visual pun. The word for 'upside down' (*dao*, 倒) shares the same pronunciation as 'to arrive' (*dao*, 到), so an inverted bat conveys the auspicious wish for the 'arrival of happiness' or 'arrival of blessings.'

The *ruyi*-shaped handles reinforce this message of good fortune. Among the most auspicious motifs in Chinese decorative arts, the *ruyi* gained particular prominence during the Qing dynasty. Often presented as prestigious gifts, *ruyi* scepters symbolized the fulfilment of wishes, their name literally meaning "as you wish." Frequently fashioned from precious materials and richly embellished, they conveyed both status and auspicious intent. Their incorporation into the present vase further underscores the vessel's symbolic program.

Together, the bats, *ruyi* motifs, and lotus scrolls convey auspicious wishes for blessings, happiness, longevity, integrity, success, and celebration.

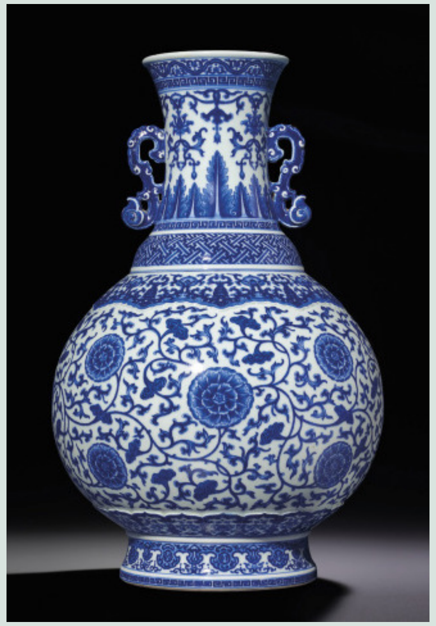


Fig. 1 A rare large blue and white moulded vase with *ruyi*-shaped handles, Qianlong six-character seal mark and of the period (1736-1795), sold in Important Chinese Ceramics and Works of Art (Including the Su Zhu An Collection of Inkstones), Christie's Hong Kong, 27 November 2013, lot 3383.
圖一 清乾隆 青花花卉紋如意雙耳瓶 六字篆書款，香港佳士得，2013年11月27日，拍品編號3383

Particularly noteworthy is the low torque encircling the junction of the neck and shoulder, decorated with a geometric scroll. Functionally unnecessary on a ceramic vessel, such a feature often suggests derivation from an earlier metal prototype. The retention of this ornamental detail reflects the longstanding influence of archaic bronze forms on Qing imperial porcelain design. Its significance can be appreciated even more clearly on vessels whose shapes can be directly traced to metal wares, such as a Yongzheng blue and white pouring vessel in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – 36 -Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p. 123, no. 109.

Compare the Qianlong mark-and-period blue-and-white vase of comparable size (47.7 cm. high) and decorated with similar decorative bands and fitted with *ruyi* handles, formerly in the collection of W. P. Foss, sold at Sotheby's Hong Kong, 21–22 May 1979, lot 180, and subsequently at Christie's Hong Kong, 27 November 2013, lot 3383. **(Fig. 1)** A pair of smaller Qianlong blue-and-white *ruyi*-handled vases (22.4 cm high), also of similar silhouette and with low torque at the junction of the neck and shoulder, but incorporating The Eight Buddhist Emblems amidst the lotus scroll, is in the collection of the National Palace Museum, Taipei (obj. nos. 故瓷011697N000000000 and 故瓷011698N000000000). A similar silhouette and proportions can also be seen on a Qianlong mark-and-period celadon-glazed vase of comparable size (49.8 cm. high), but with a pendant *ruyi* band around the mouth rim, sold at Christie's Hong Kong, 29 May 2007, lot 1368.

855 LEARN MORE

A VERY RARE LARGE BLUE AND WHITE PEAR-SHAPED VASE WITH *RUYI*-FORM HANDLES

QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

18¾ in. (47.6 cm.) high, cloth box

$500,000-700,000

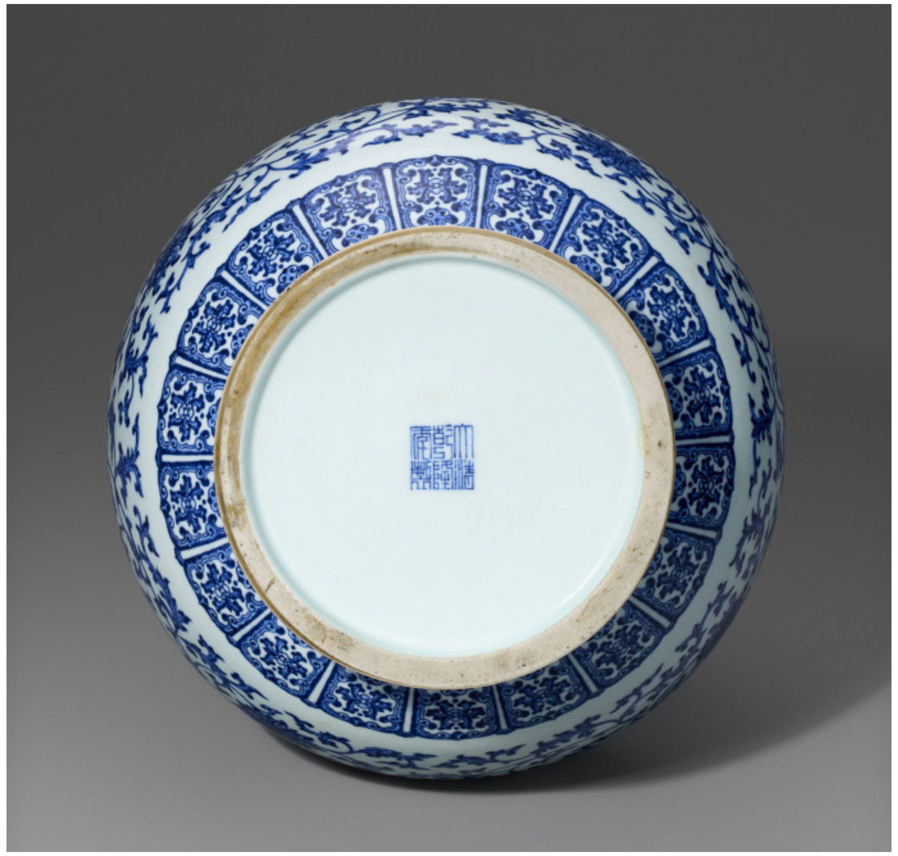
PROVENANCE:

Sotheby's Hong Kong, 29 November 1977, lot 221.
Sotheby's Hong Kong, 15 May 1990, lot 154.

清乾隆 青花如意耳纏枝蓮紋瓶 六字篆書款

來源:

香港蘇富比，1977年11月29日，拍品編號221
香港蘇富比，1990年5月15日，拍品編號154



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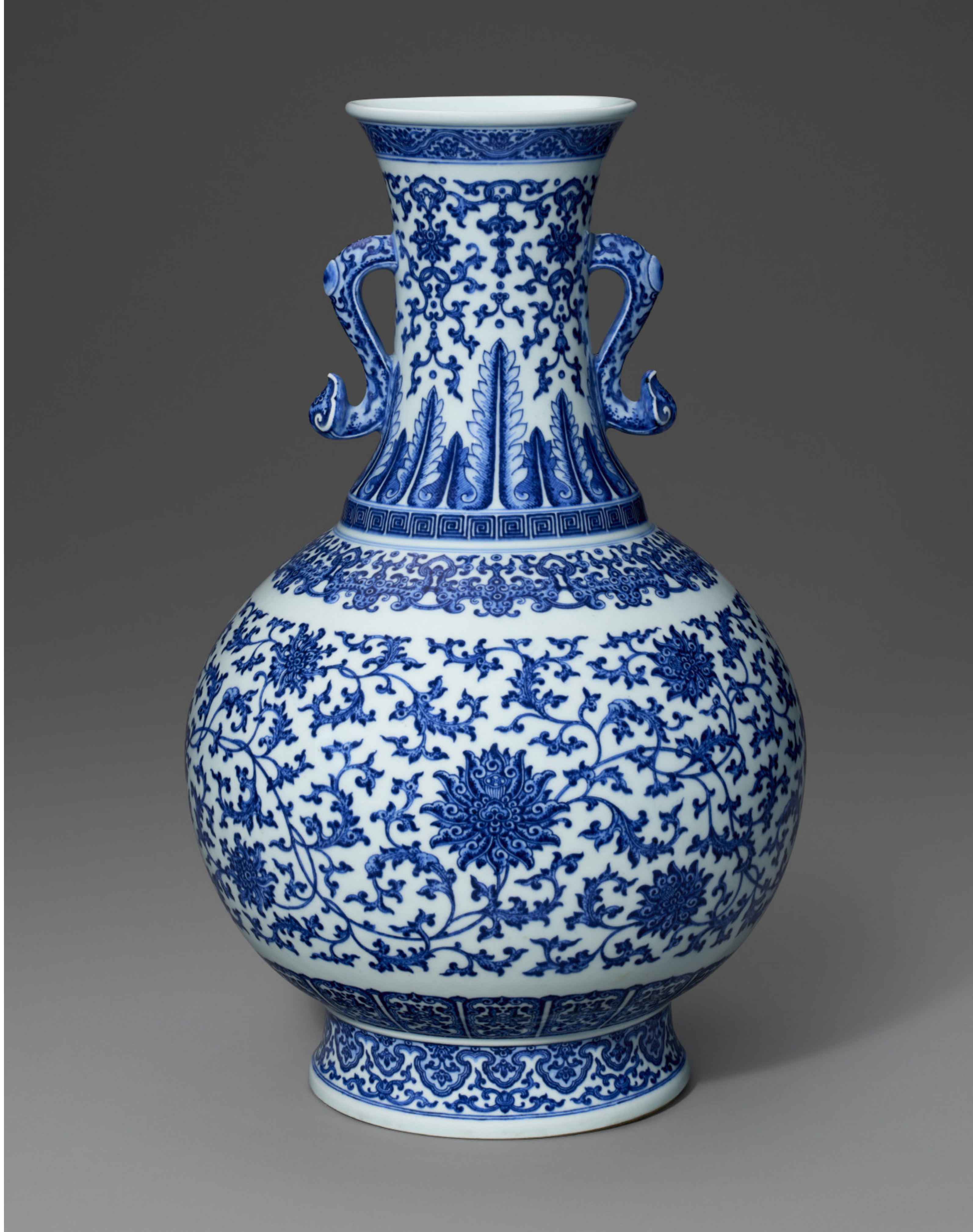


~856 LEARN MORE

A VERY RARE PAIR OR IRON-RED-DECORATED 'DRAGON AND PHOENIX' JARS

DAOGUANG SEAL MARKS IN IRON RED AND OF THE PERIOD (1821-1850)

The higher: 7½ in. (19 cm.) high, hardwood stands, softwood box

$60,000-80,000

PROVENANCE:

The Imperial Sale; Christie's Hong Kong, 27 April 1997, lot 57.

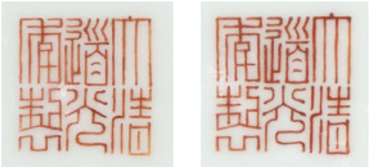
This pair of jars is finely decorated with the auspicious dragon-and-phoenix motif, a classic imperial design representing the emperor and empress and symbolizing imperial authority, harmony, and prosperity. While dragon-and-phoenix decoration first became formalized within the imperial hierarchy during the Yuan dynasty, the motif achieved particular prominence under the Qing court and was employed across a wide range of imperial porcelains.

During the Qing period, dragon-and-phoenix designs are most commonly found on *wucai* wares, where they frequently appear on bowls and dishes. Jars decorated with this motif are comparatively rare. The present pair of jars is also particularly distinctive for being entirely decorated in iron-red enamels. A closely related Daoguang iron-red-decorated jar and cover was sold at Christie's Hong Kong, 27 November 2013, lot 3213.

清道光 礬紅龍鳳紋罐一對 六字篆書款

來源:

中國宮廷御製藝術精品，香港佳士得，1997年4月27日，拍品編號57



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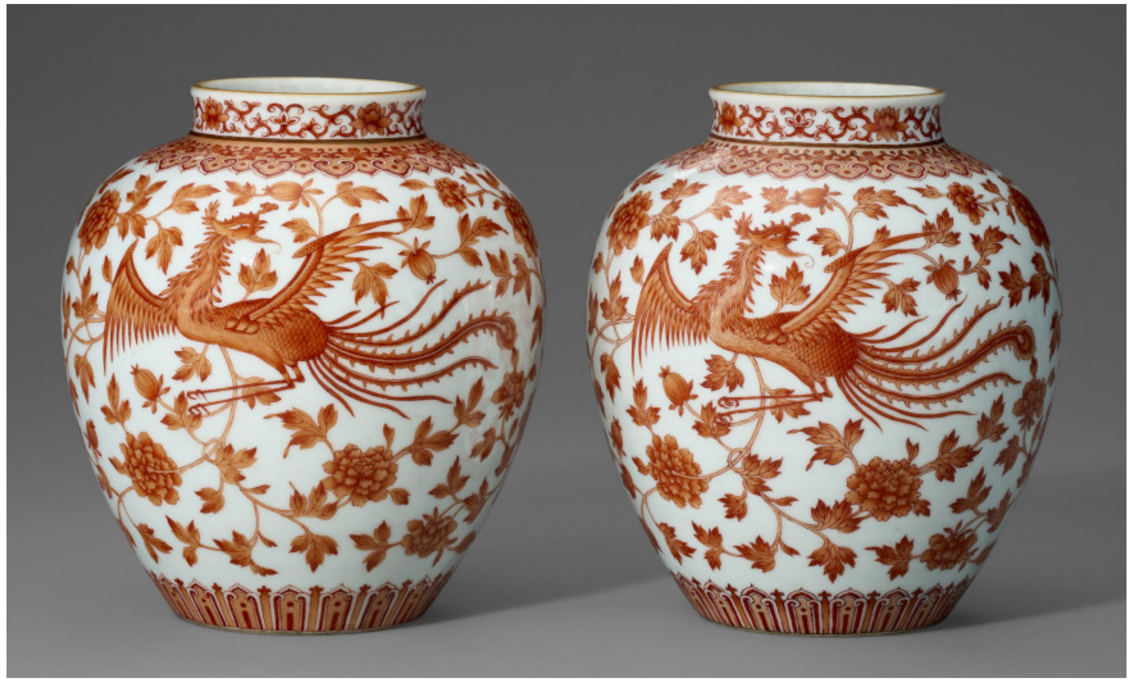
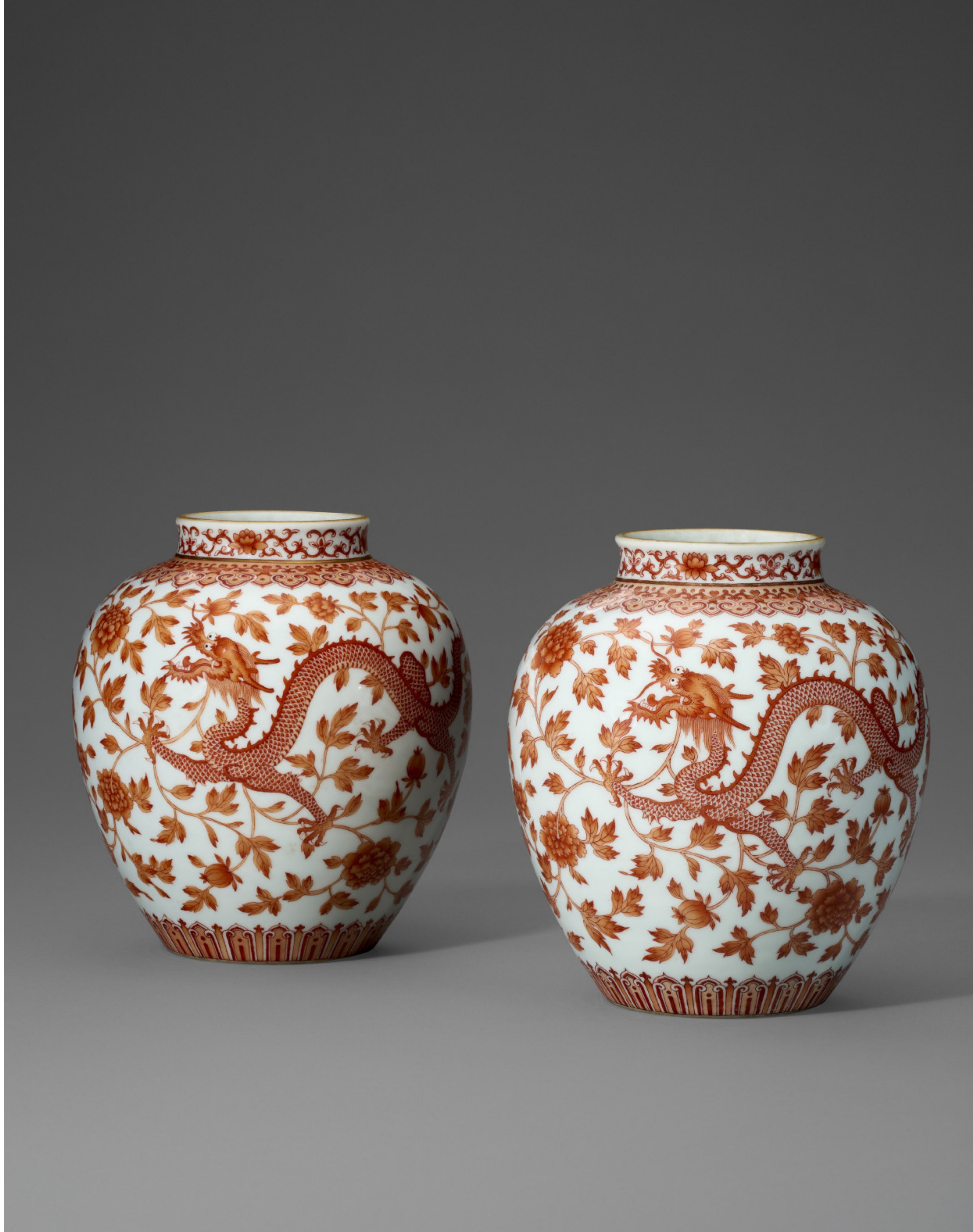


(additional views)



857 LEARN MORE

A RARE LARGE GREYISH-GREEN JADE VASE

QIANLONG *FANGGU* FOUR-CHARACTER INCISED SEAL MARK IN A LINE AND OF THE PERIOD (1736-1795)

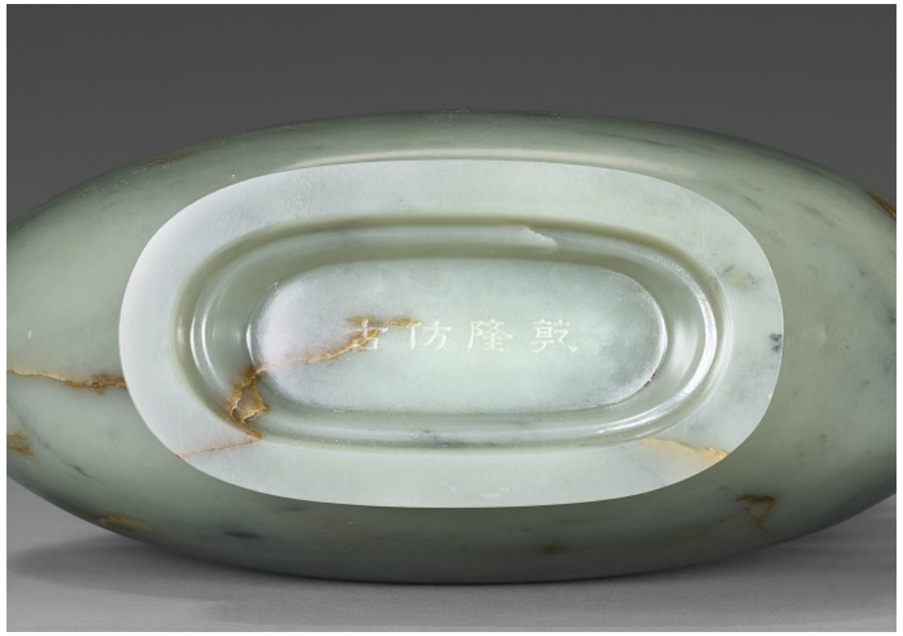
13¼ in. (33.7 cm.) high, Japanese wood box

$30,000-50,000

清乾隆 灰青玉壺 「乾隆仿古」刻款

As evidenced by Qing imperial records and the vast holdings of the palace collections, antiquarianism was a defining feature of court culture in the eighteenth century. This fascination with China's ancient past found expression in the commissioning of works inspired by archaic forms and motifs. As Chang Li-tuan notes in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p. 49, the Qianlong Emperor advocated a return to "ancient ways," encouraging court artisans to draw inspiration from antiquity in order to imbue their creations with the virtues of sincerity, simplicity, and refinement. This antiquarian aesthetic informed the production of a wide range of jades during his reign. Although some closely reproduced ancient prototypes, many others merely evoked the spirit of antiquity without direct imitation. Numerous examples commissioned by the emperor bear the inscription *fanggu* ("imitating the ancient"), reflecting this conscious engagement with the past.

The present vase, bearing a neatly engraved Qianlong *fanggu* mark in elegant clerical script on the base, belongs to the latter type. Rather than copying a specific prototype, the vase alludes to antiquity through its form and material. The swelling, rounded body recalls bronze hu storage vessels of the Warring States to Han periods (5th century BC–AD 3rd century), while the grey mottling and russet inclusions were likely appreciated for their resemblance to the weathered surfaces of ancient jades. Compare the pale greenish-grey jade vase of similar size (33 cm), also bearing a Qianlong *fanggu* mark, formerly in the William Cleverley Alexander (1840–1916) Collection. Carved in low relief with intertwined archaistic dragons and fitted with dragon-head handles suspending loose rings, the vase was illustrated by S. Charles Nott in *Chinese Jade Throughout the Ages*, London, 1936, pl. XXXVIII, and later sold at Christie's Hong Kong, 28 May 2014, lot 3370.



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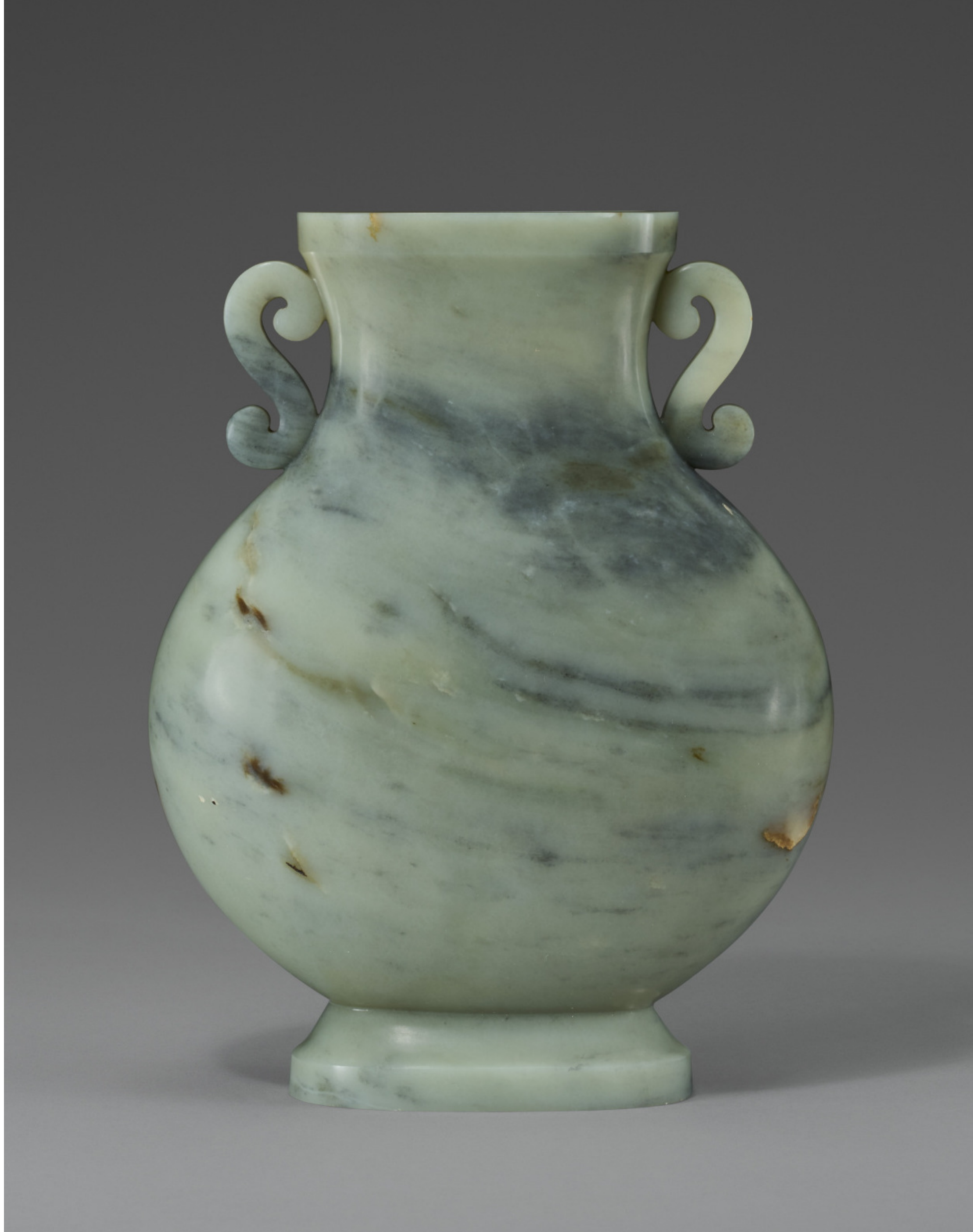

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A CARVED WHITE JADE LOBED TRIPOD CENSER AND COVER

QIANLONG PERIOD (1736-1795)

7⅞ in. (20 cm.) across handles, hardwood stand, cloth box

$70,000-100,000

PROVENANCE:

Sotheby's Hong Kong, 17-18 May 1988, lot 580.

清乾隆 白玉活環耳三足蓋爐

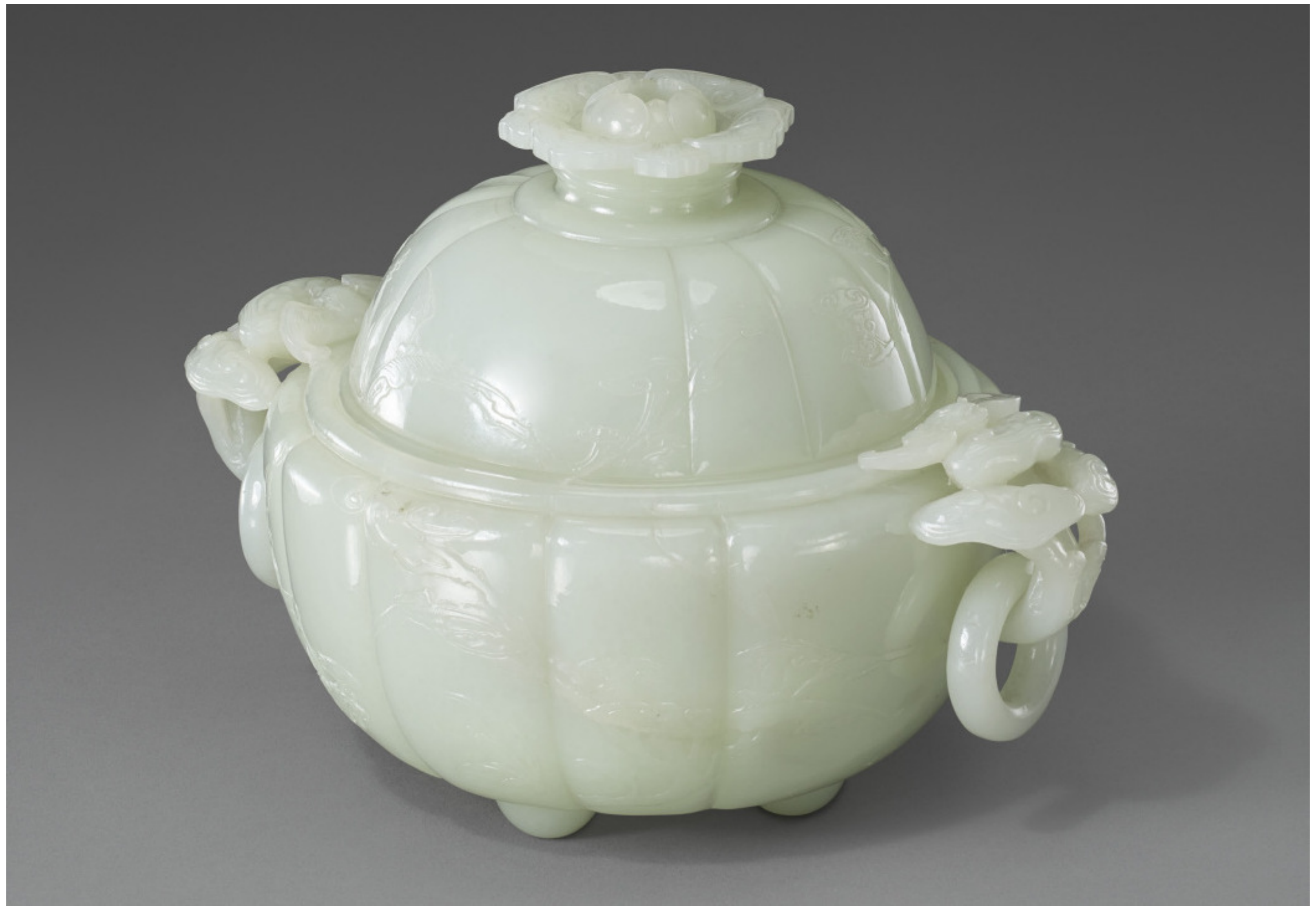
來源:

香港蘇富比，1988年5月17–18日，拍品編號580

Fashioned from exceptionally pure Khotan jade from Central Asia, this censer is notable for its lustrous, even tone and finely finished surface, enhanced by delicate low-relief carving.

Of all Qing rulers, the Qianlong Emperor was perhaps the most devoted patron of jade carving. Dissatisfied with the quality of early court production, he demanded increasingly refined workmanship from imperial artisans. A major obstacle was the limited supply of suitable jade, a problem resolved only after the incorporation of Xinjiang into the Qing empire in the 1750s. Thereafter, regular tribute shipments of high-quality Khotan jade enabled the palace workshops to produce carvings of the exceptional standard sought by the emperor.

Beyond its aesthetic appeal, the censer reflects the enduring importance of incense in Chinese culture. Incense was used not only in religious and ritual contexts but also for perfuming garments and furnishings. From the Song dynasty onward, incense burners became essential appointments of the scholar's studio, where their fragrance was believed to foster contemplation, refinement, and intellectual clarity.



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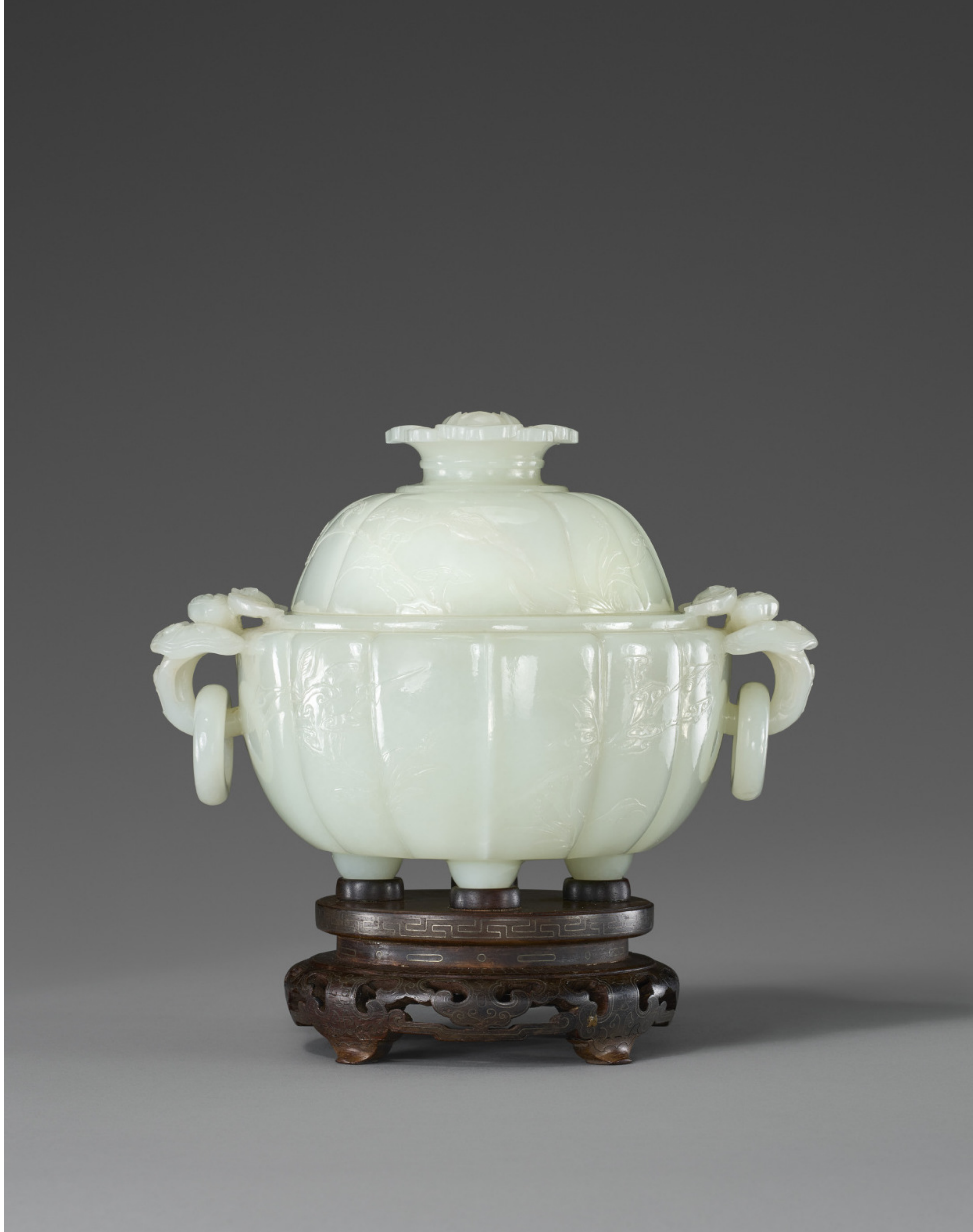


Dreams of Worthy Sons: A Pair of Jadeite Boy-Form Pillows

連生貴子：翠玉童子枕一對

This charming pair of jadeite pillows, each carved in the form of a crouching boy, belongs to a long tradition of child-shaped pillows that flourished in ceramic form during the Song and Jin dynasties. The prototype is perhaps best represented by the celebrated Northern Song Ding ware boy-form pillow in the National Palace Museum, Taipei **(Fig. 1),** a work whose lively modeling and auspicious subject made it especially admired at the Qing imperial court. The Taipei Palace Ding pillow bears an imperial poem on its underside composed by the Qianlong Emperor in the spring of 1773. In the poem, Qianlong transforms the playful image of childhood into one of moral reflection: the act of sleep evoked both the ruler's duty to remain vigilant and the classical ideal of discovering worthy ministers through dreams, as in the story of King Wu Ding of the Shang dynasty and his loyal minister Fu Yue.

The present pair may be understood as a Qing reinterpretation of this admired ceramic form, translated into the rarer and more luxurious medium of jadeite. Introduced into China from Myanmar and increasingly prized at the Qing court, jadeite was celebrated for its saturated green tones, translucency, and brilliant polish. A related jadeite pillow dating to the 19th century in the form of an infant boy, formerly in the Heber R. Bishop Collection and gifted to The Metropolitan Museum of Art, New York in 1902, is illustrated in *The Heber R. Bishop Collection of Jade and Other Hard Stones Handbook*, New York, 1909, p. 41, no. 10. **(Fig. 2)** A pair of closely related jadeite pillows in the form of kneeling boys, formerly in the collection of Mrs. Christian R. Holmes, was sold at Christie's New York, 21 September 2004, lot 118.

The present pair is further distinguished by its richly auspicious imagery. Each boy carries a lotus leaf upon his back and holds a *sheng* 笙, a reed-pipe musical instrument. Together, these motifs form an ingenious visual rebus: lotus, *lian* 蓮, is homophonous with *lian* 連, "successively" or "continuously," while *sheng* 笙 echoes *sheng* 生, "to give birth" or "to engender"; the boys themselves supply the final element, *zi* 子, "sons." Read together, the imagery evokes the auspicious expression *lian sheng gui zi* 連生貴子, conveying the wish for the successive birth of worthy sons and the flourishing of the family line. Such wordplay, in which natural forms, objects, and figures are combined through homophony to articulate blessings for fertility and dynastic continuity, was deeply embedded in the visual language of Qing decorative art.

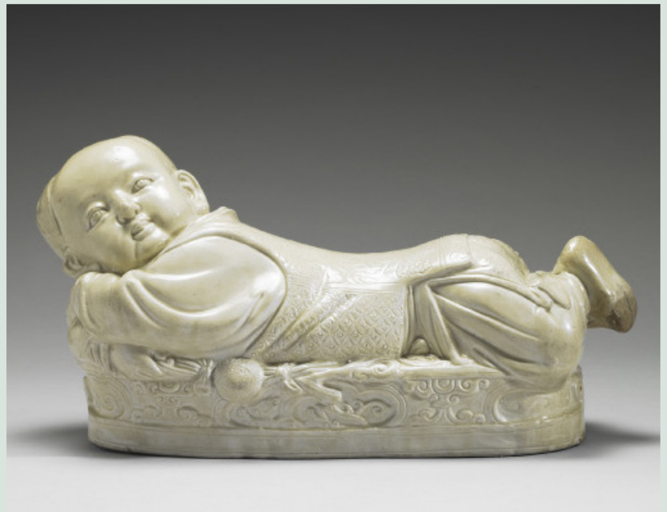


Fig. 1 Pillow in the shape of a recumbent child in white glaze, Northern Song dynasty, 12th century. © The National Palace Museum, Taipei, object number 故瓷004923N000000000. CC by 4.0 @ www.npm.gov.tw.
圖一 北宋 十二世紀 定窯白瓷嬰兒枕，國立故宮博物院，台北，故瓷004923N000000000. CC by 4.0 @ www.npm.gov.tw.

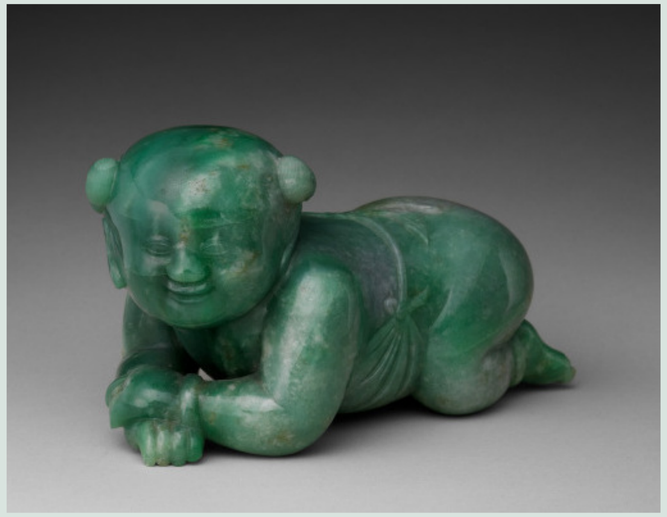
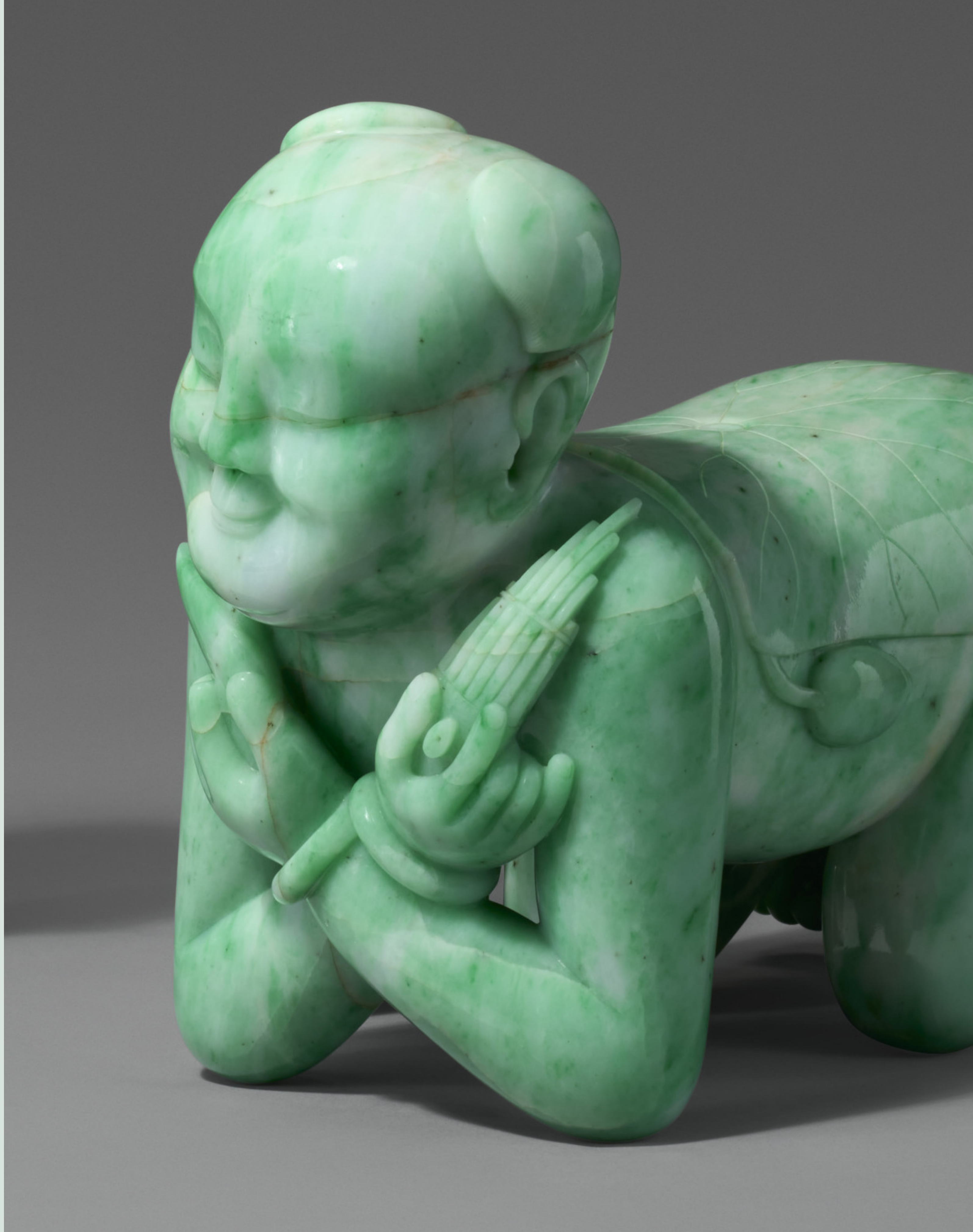


Fig. 2 Pillow in the shape of an infant boy, Qing dynasty, 19th century. The Metropolitan Museum of Art, Gift of Heber R. Bishop, 1902, object number 02.18.426.
圖二 清十九世紀 翠玉童子枕，©大都會博物館，Heber R. Bishop捐贈，1902年，館藏編號02.18.426.



859 LEARN MORE

A VERY RARE PAIR OF MOTTLED GREEN JADEITE BOY-FORM PILLOWS

QING DYNASTY (1644-1911)

The larger: 12¼ in. (31 cm.) long

$70,000-100,000

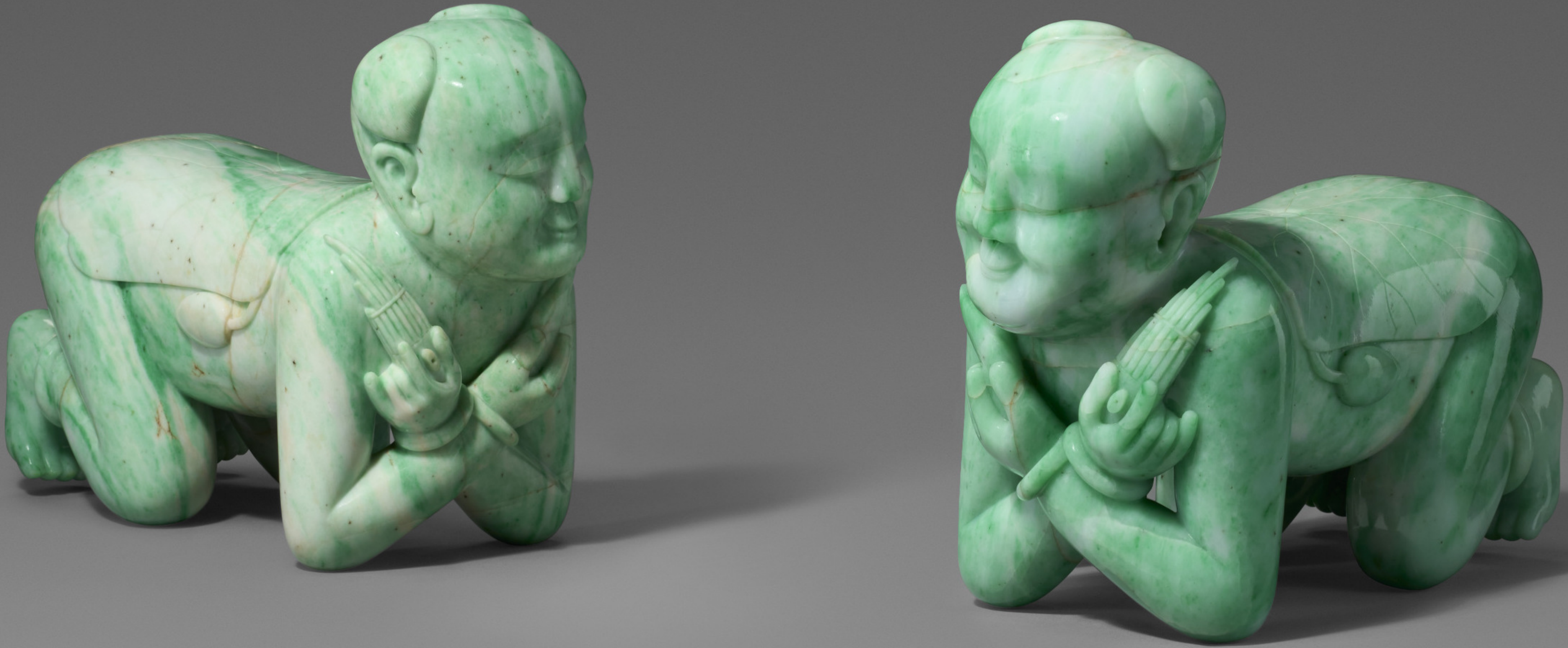
PROVENANCE:

Property from a well-known European Collection; Important Chinese Jade Carvings; Sotheby’s Hong Kong, 2 December 1976, lot 726.
T. Y. Chao (1912-1999) Collection.
The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part I; Sotheby's Hong Kong, 18th November 1986, lot 193.

清 翠玉雕連生貴子枕一對

來源:

歐洲著名私人珍藏；重要中國玉雕，香港蘇富比，1976年12月2日，拍品編號726
趙從衍（1912–1999年）珍藏
趙從衍私人及家族基金會藏重要中國瓷器及玉雕（一）；香港蘇富比，1986年11月18日，拍品編號193



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A CARVED WHITE JADE *'JI XIANG'* PLAQUE

清 白玉雕「吉祥」牌

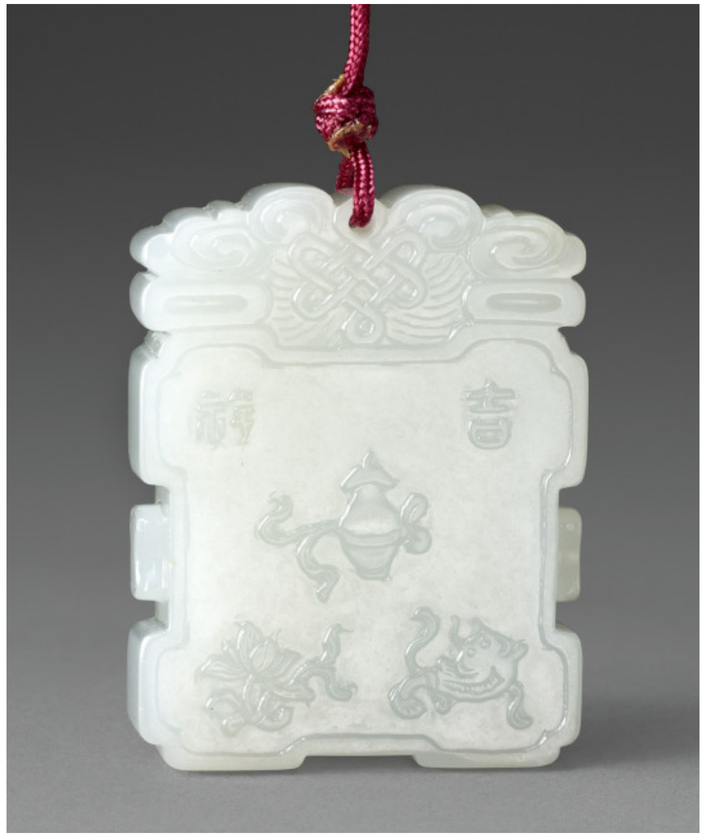
QING DYNASTY (1644-1911)

2⅛ in. (5.3 cm.) high, cloth box

$8,000-12,000

White jade pendants were highly prized during the Qing dynasty (1644–1911), serving as personal adornments, tokens of affection, and diplomatic gifts. The wearing and gifting of jade reflected moral virtue, noble status, and aspirations for good fortune.

Finely carved from flawless white jade of even tone, this pendant is decorated on one side with four of the Eight Buddhist Emblems—the parasol, *dharma* wheel, conch shell, and victory banner—beneath an inverted bat. The depiction of a bat upside down is a deliberate visual pun derived from the homophony between *dao* (倒, 'upside down') and *dao* (到, 'to arrive'), conveying the auspicious wish for the 'arrival of blessings' (*fu dao*). The reverse is carved with the remaining four Buddhist emblems—the endless knot, treasure vase, lotus flower, and the golden fish—and two characters in seal script reading, *ji xiang* (吉祥), meaning 'good fortune" or 'auspiciousness.'



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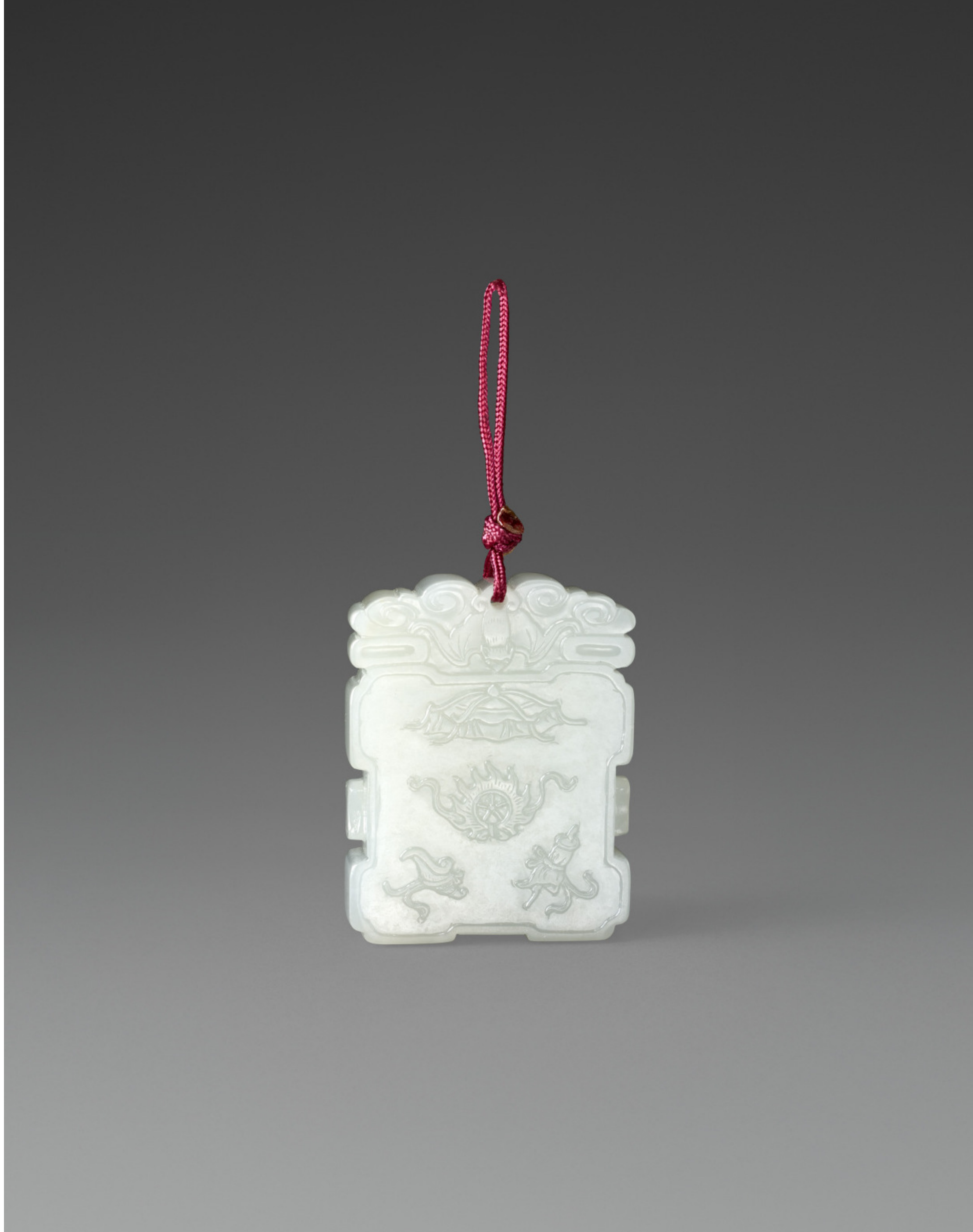

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A RARE WHITE JADE LOTUS BOWL AND TWO-PIECE COVER

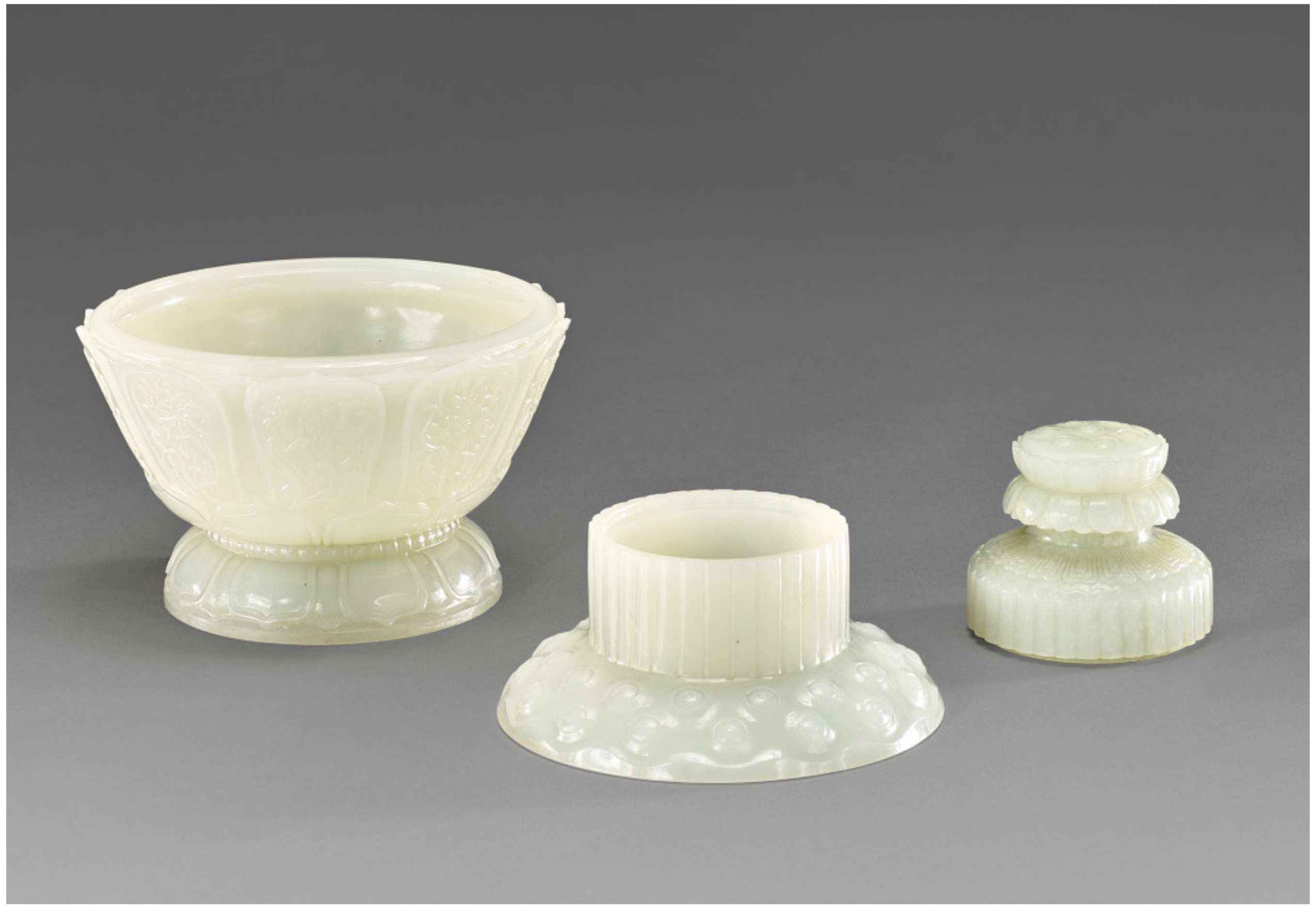
十八/十九世紀 白玉蓮花蓋盌

18TH-19TH CENTURY

6 in. (15 cm.) high, cloth box

$30,000-50,000

This elegant white jade vessel may be compared to a Qianlong-marked white jade bowl and cover in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol. 10, Beijing, 2011, p. 226, no. 177. Like the current example, the Beijing Palace bowl is carved on the exterior with lotus petals, and the cover is carved as a lotus pod which is further surmounted by a cylindrical receptacle with lotus-pod finial.



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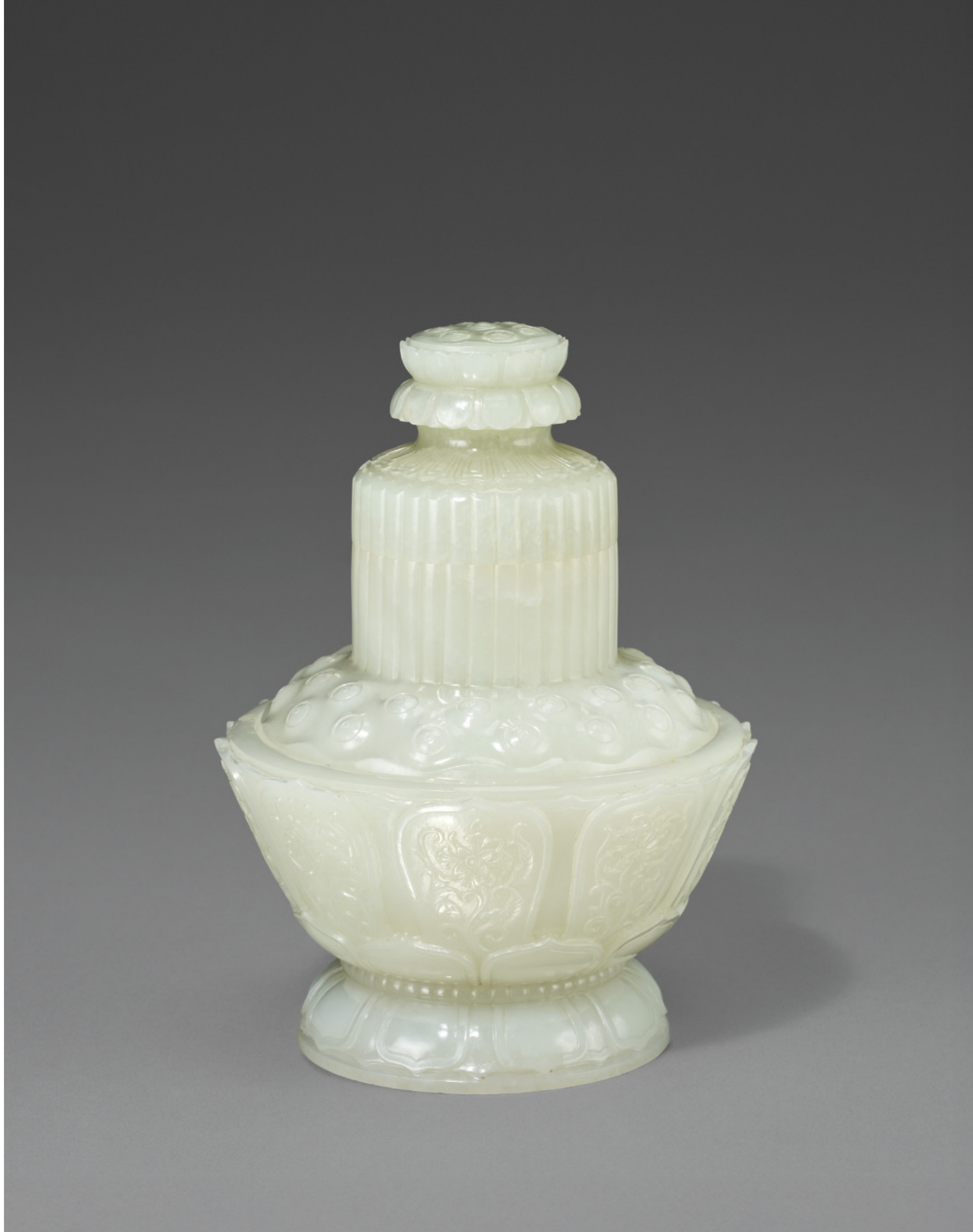


862 LEARN MORE

A PAIR OF LARGE SPINACH-GREEN JADE VASES AND COVERS

Each: 14 5/16 in. (36.3 cm.) high

$60,000-80,000

PROVENANCE:

E. A. Punnett & Co., Beijing, 18 September 1938.
Doris Duke (1912-1993) Collection.
The Doris Duke Collection, Sold to Benefit the Doris Duke Charitable Foundation; Christie's New York, 21 September 2004, lot 117.

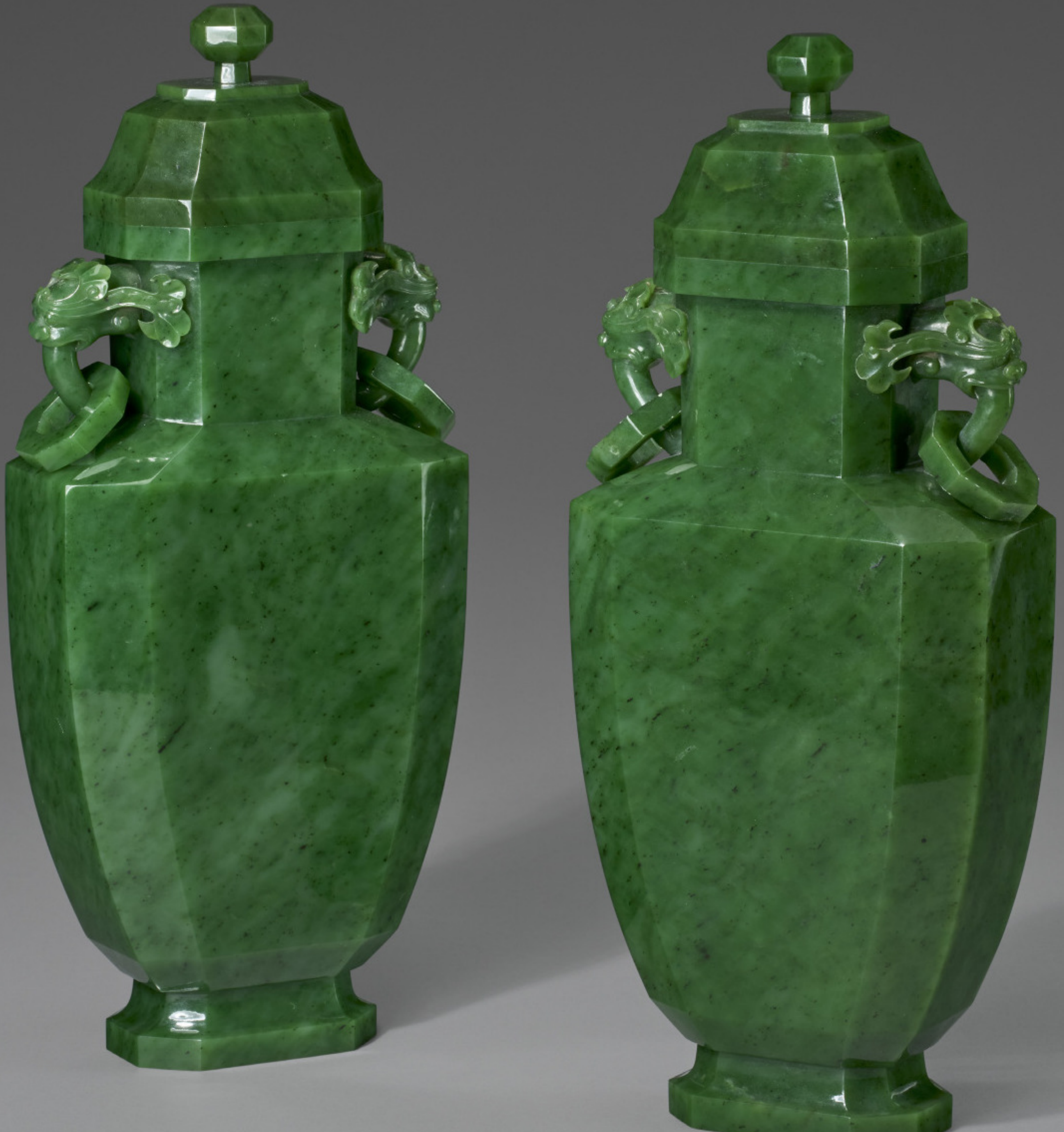
Carved from brilliant green jade with evenly distributed dark flecks, this superb pair of vases once belonged to Doris Duke (1912–1993), the American tobacco heiress and noted collector. The only child of industrialist James Buchanan Duke, founder of the American Tobacco Company, Doris Duke inherited the majority of his vast fortune at the age of twelve, earning the sobriquet “the richest little girl in the world.” Through prudent management, she expanded her inheritance into an estate valued at approximately $1.2 billion at the time of her death, the greater part of which was bequeathed to the Doris Duke Foundation.

碧玉獸首活環耳蓋瓶一對

來源:

E. A. Punnett & Co.，北京，1938年9月18日
Doris Duke（1912－1993年）珍藏
Doris Duke 珍藏，收益用於Doris Duke慈善基金；紐約佳士得，2004年9月21日，拍品編號117

Photograph of Doris Duke (1912-1993), courtesy of Pictorial Press Ltd / Alamy.
多麗絲・杜克（1912–1993）肖像，圖片來源於Pictorial Press Ltd / Alamy



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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Any presentation box that accompanies the **lot** may not be the original "fitted box". Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order or whether it can be accepted for service or serviced by its manufacturer. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
   (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
   (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
   (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person.
For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified with the symbol °◆ on christies.com.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in paragraphs B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller, including where the seller is the **auctioneer**, up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including US$1,500,000, 22.0% on that part of the **hammer price** over US$1,500,000 and up to and including US$8,000,000, and 15.0% of that part of the **hammer price** above US$8,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's or as set forth in the next sentence), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. Christie's will not collect a United States-based sales tax if: (i) you hire a federally-certified freight forwarder; (ii) that freight forwarder is able to provide Christie's with at least one of the following designations or certifications: (1) a valid indirect air carrier (IAC) number, (2) an International Air Transport Association (IATA) certification, or (3) a certified cargo screening facilities (CCSF) certification; and (iii) Christie's has received an executed bill of lading demonstrating that the **lot** will be shipped outside of the United States.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) for sales in New York, subject to a maximum aggregate limit of US$500 per buyer per year.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale
- Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) If you do not collect any **lot** within 90 days following the auction we may, at our option

(i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

(ii) move the **lot** to another Christie's location or an affiliate or third-party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).

(e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.
See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol ≈ and

further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**. For the most up to date sale information for a **lot**, please see the full **lot** description, which can be accessed through the sale landing page on christies.com.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

⇔ Financial Interest/Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.
Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

○

Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○ ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⇔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

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Lot offered without **reserve**.

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Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

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Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

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Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

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See Storage and Collection pages in the catalogue.

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With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

18/12/2024

CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. For alternative ways to provide your documents, please contact info@christies.com.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please contact info@christies.com to set up your organisation account.

CHRISTIE'S

Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer

Scan to learn more about our
sustainability goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

To opt out of receiving future Christie's catalogues, please email info@christies.com

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SCIENCE
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CHRISTIE'S

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